

Journal of the Royal Institute of British Architects

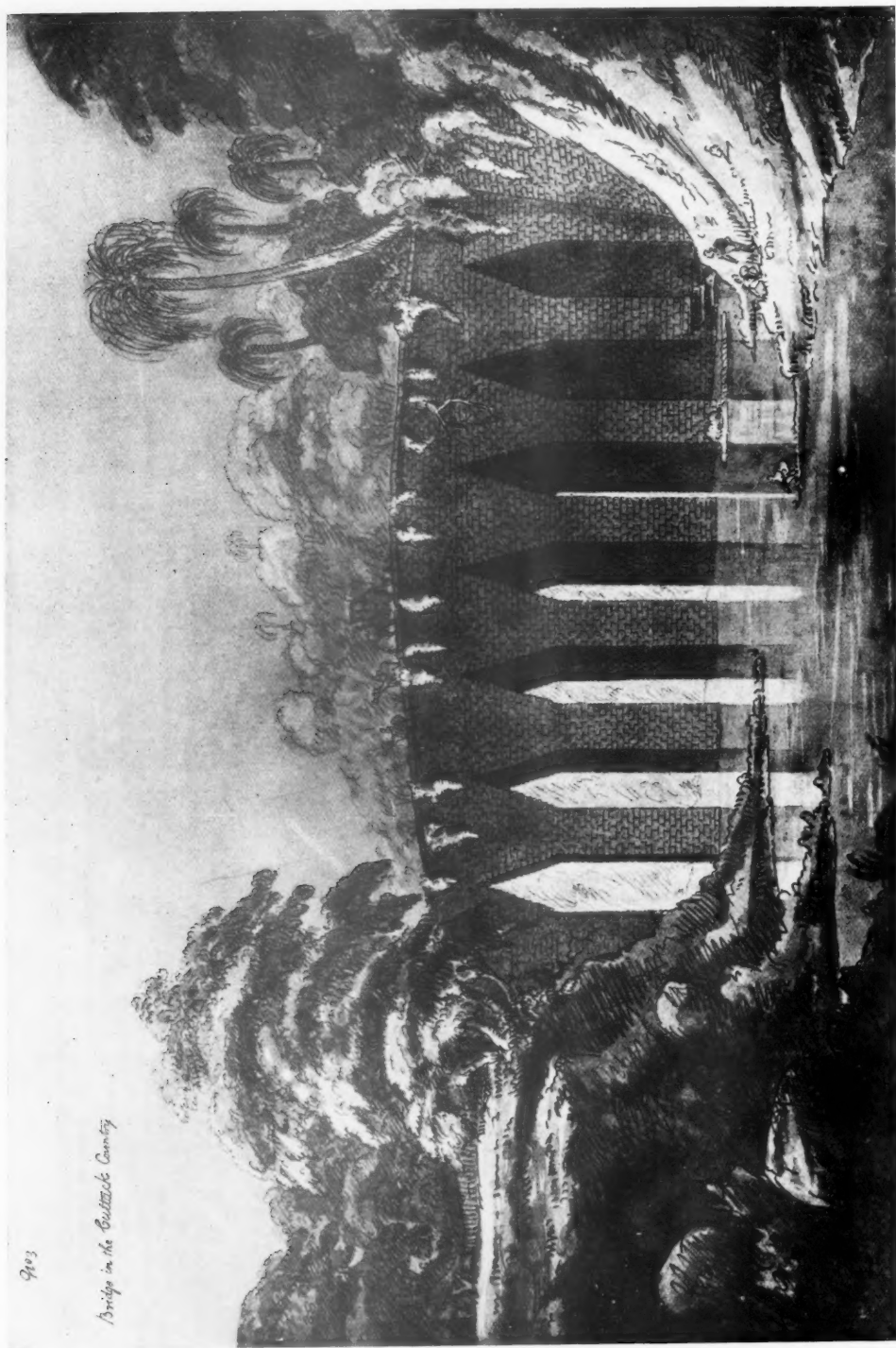
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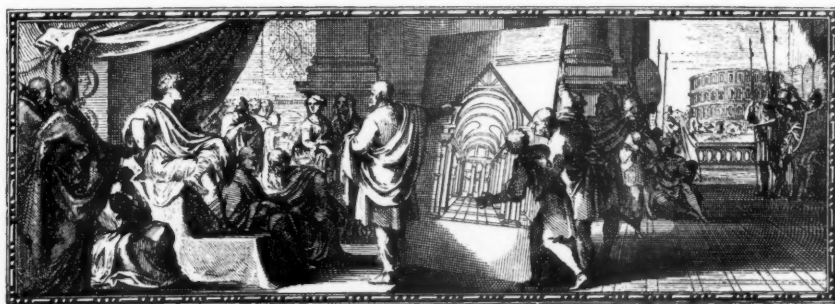
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A BRIDGE IN THE CUTTACK COUNTRY, INDIA
(Possibly the Atarah Nullah Bridge at Puri)
By Thomas Daniell, R.A. (1749-1840)
From a drawing in the R.I.B.A. Collection



Museum Planning

BY ERIC MACLAGAN, C.B.E. [*Hon. A.*]

[*A Paper read before the Royal Institute of British Architects, Monday, 1 June 1931*]

THE PRESIDENT, SIR BANISTER FLETCHER, F.S.A., IN THE CHAIR

EVER since I accepted the flattering invitation of your secretary to read a Paper before the Royal Institute of British Architects on "Museum Planning," I have repented my temerity. The subject is, I am afraid, very much too wide for any kind of satisfactory general treatment, and the utmost that I can hope to offer you are some rather haphazard observations based on a fairly wide acquaintance with the museums of Europe and Eastern America; observations which I hope may at any rate serve to provoke discussion. For I am quite sure that no finality of agreement has yet been reached with regard to many of the problems involved.

I think, in the first place, it is important to remember that the difficulties presented by the planning of a large museum are in very many respects different from those involved when the museum is itself (as fortunately most museums are) of moderate scale. It was a part of the wisdom of the Greeks to recognise that a big book is a big evil, and I believe that everyone will agree that the same is in many ways true of a big museum, and yet both a big book and a big museum, if an evil, is at times

a necessary one, and it is very little use trying to criticise either the one or the other on the lines appropriate to something of smaller scope.

I remember well when the new buildings of the Victoria and Albert Museum were opened, rather more than twenty years ago, that the event immediately followed on the opening of the new museum at Darmstadt, a museum which at that time certainly presented a great many delightful and original features in its planning and arrangements. A number of the critics pointed out how much more attractive the Victoria and Albert Museum would be if it could be similarly arranged. But they failed to realise that if the Victoria and Albert Museum had been planned on such lines it would have covered a very considerable part of Kensington Gardens.

I hope you will forgive me if much of what I have to say is nevertheless concerned with the special problems of the large museum, for my own practical experience has been confined to one of the largest museums in the world, and I am bound to look at others, at least to some extent, from that point of view.

It must never be forgotten that our ideas of what a museum building ought to be are in part conditioned by the historical origin of most European museum collections. The majority are, in essence, royal or princely treasures which have been made available to the public, and the shadow of the palace lies over the buildings in which they are housed. It has become the accepted plea that a museum (and, of course, this applies especially to the large museums) should have something sumptuous about it, even when it has been built as a museum pure and simple. I suppose it is not unnatural that one of the most obvious examples of this should be seen in the two gorgeous palaces in which the artistic and scientific collections of Vienna are housed, facing one another in the Ring just opposite to what was the Emperor's own palace. And, indeed, some collections are still housed in palaces like the Louvre. They have to pay dearly for their glory; as anyone will remember who has tried to examine the enamels and jewels in the Galerie d'Apollon, where even on a bright day something like fifty per cent. of the objects are almost invisible. And the same difficulty applies perhaps at least as conspicuously to older buildings, not in themselves palaces, like the Musée de Cluny, where the lighting is altogether inadequate for the examination of a large part of its contents.

This point is not perhaps quite as irrelevant as it might seem, because a kindred problem on a minor scale arises in a good many English provincial towns. It is not an uncommon thing for large houses which formerly stood in the country, or at any rate on the outskirts of a growing town, to be offered to the Municipality when they have ceased to be attractive as private residences. The park or gardens form an obvious attraction and can easily be made use of. The house almost always presents difficulties, and the obvious suggestion is to make it into a museum. But except for a display of furniture and certain other rather limited classes of museum objects, even a country house is by no means ideally fitted for museum purposes, and the satisfactory conversion of such a building will generally tax the ingenuity of a Town Council and of their architect to the utmost degree.

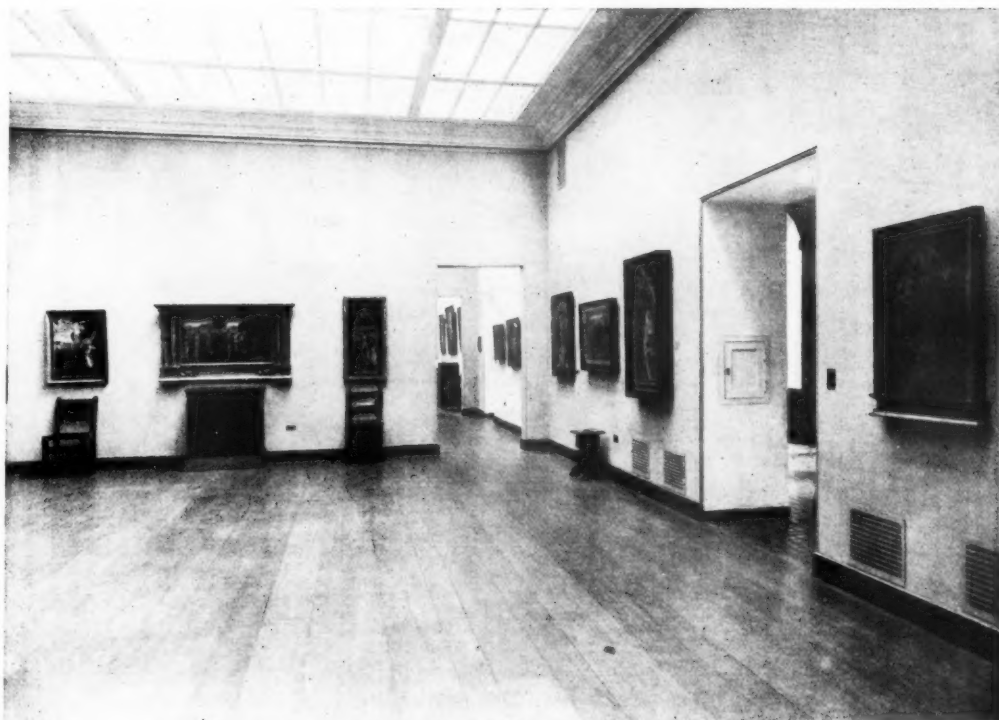
But our main concern this evening is with the museums that can be planned from the outset, and not adapted from existing buildings. I suppose that in the opinion of the general public

the outside of a building tends to rank as of primary importance; while those who use it are certainly much more concerned with its interior arrangements. London can offer us a wide choice in styles for the exterior of a museum; the classical convention used by Sir Robert Smirke for the main building of the British Museum and the rather more modified classicism of Wilkins's National Gallery; the strangely transmogrified central French Romanesque of Waterhouse's Natural History Museum; the beautiful Italianate buildings designed by Captain Fowke, of the Royal Engineers, which form the nucleus of the Victoria and Albert Museum, and the extensive French Renaissance additions which were built on in front of it by the late Sir Aston Webb. I cannot help feeling that in most of these there has been a general tendency to be too palatial, to multiply ornament beyond what is really necessary for the purpose, and I must confess that when I am passing up Exhibition Road I sometimes feel a personal preference for the plainer but not less effective building in which the Science Museum is housed. I am not sure even that I did not like it still better before its façade was put on, if I dare confess to such a judgment.

The style chosen for the exterior is, I need hardly remind you, bound to condition, at any rate to some extent, the inside arrangements of a museum. It seems, for example, hardly possible to secure satisfactory arrangements for side-lighting in any building laid out on at all strictly classical lines; a point about which I hope to say something later. But if it provides for adequate lighting, I feel sure that most museum officials would be glad enough to leave the exterior to the architect, although I will confess to a desire to see a large museum built on purely modern lines, an experiment which, so far as I know, has not yet been tried even in America, although it very likely may have been attempted in Russia. It is the interior that we are apt to be dictatorial, or even cantankerous, about. There is, however, one point on which I should like to express an opinion, if only because it is one which may not be universally shared. I feel more and more convinced that where there is any choice as to the site of a museum, almost every other consideration should be sacrificed for centrality and accessibility. One of the difficulties of the converted mansion museums, which I have mentioned, is that they are almost of neces-

sity situated on the outskirts and not in the centre of the town they are meant to serve ; and I believe it is a great mistake when museums are built, as they are sometimes in America (the admirable

allow the architect some say in the entrance hall and the staircases. Here, if anywhere, he has a right to be sumptuous within his means and to give the public some taste of his decorative ability ; and



FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS
Picture Gallery on the first floor with double glass roof adapted for electric lighting
Coolidge, Shepley, Bulfinch and Abbott, Architects

museum of Cleveland at once occurs to the memory as an example) in parks and open spaces, far removed from the business centre of a town. No doubt there are disadvantages about a museum situated like the Art Institute of Chicago, full in the middle of the rather noisy activities of that great centre of civilisation and actually astraddle across one of its main railroads. But I believe the compensating advantages are greater still, and there are few museums or galleries the site of which seems to me so favourably chosen as that of our own National Gallery.

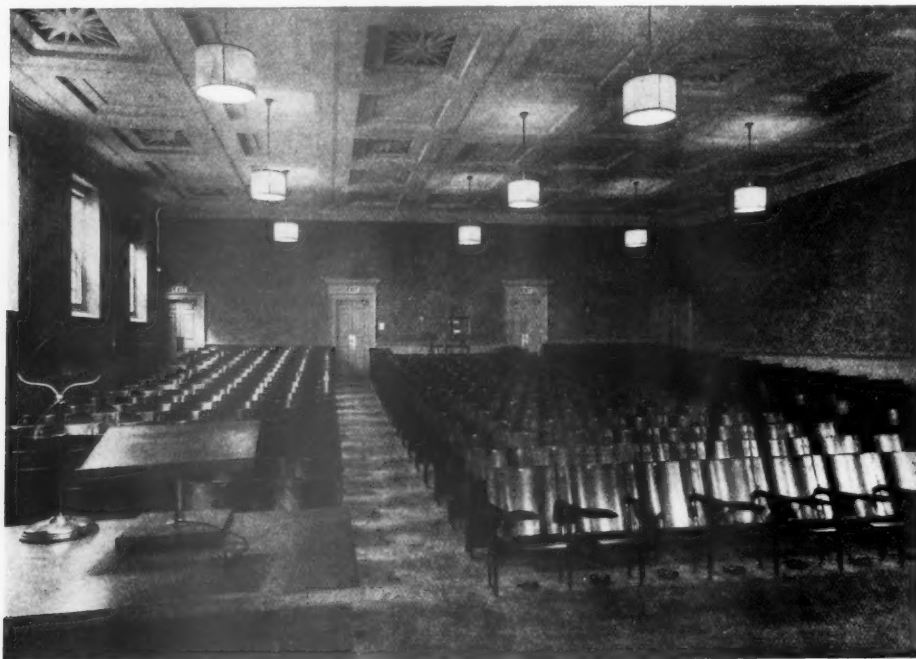
I have said that it is with regard to the interior treatment of a museum that museum officials tend to become critical. I suppose we might agree to

yet I would remind him that even staircases provide a precious wall-space in these days of almost universal congestion, and that marble is not the best background for hanging ; and that even entrance halls have to be used for every reasonable purpose to which they can be adapted. It is, however, with the exhibition rooms and galleries that the museum official is chiefly concerned.

I think that there would be an almost universal agreement among them that in galleries intended for the exhibition of works of art almost all forms of architectural decoration are not merely superfluous but quite definitely detrimental to the main purpose for which such galleries are intended. Either they will clash with the style of the objects

to be exhibited in close proximity to them (and this is much the most likely thing to happen, for even if the architect is given some idea of what a room is to contain it is extremely unlikely that

Perhaps the worst mistake of all in my own opinion is to be found when a room is deliberately built and designed in a special style for the display of objects of a corresponding period and nation-



FOGG ART MUSEUM. Lecture Theatre

this arrangement will be a final one), or by echoing a similar style or period they will, at best, distract the visitor's attention. I doubt if we shall ever see again those deliberate attempts to design elaborate decorations in harmony with the contents of a court or gallery which are so prominent in some at least of our older museums. And among the many sentences which I welcomed with private applause in the witty and learned paper which my friend Mr. Goodhart-Rendel read last November to the West Yorkshire Society of Architects under the title "Where are we going?" I cannot resist the temptation of quoting his prognostication that "Museums and art galleries may also change their faces, but are not likely again to become as distractingly decorative inside as once they used to be."

ality. It is easy to see how tempting such an idea might be before it had been tried. But I cannot believe that anyone who has visited the Bavarian National Museum at Munich will consider that it is really a good plan to exhibit magnificent masterpieces of the Romanesque period in a room which is at any rate so far Romanesque in architecture that it admits extremely little light, so that it is, or at any rate used to be, practically impossible to study the objects with any kind of thoroughness. Even in so modern a museum as that of Detroit something of the same kind has been attempted. There is a more or less Italian Renaissance room in which Italian pictures and sculpture are exhibited, and there is a Dutch seventeenth-century room for the Dutch pictures. In either case the result seems to me far from satisfactory, and for

a very obvious reason. It is quite true that Dutch pictures were painted to be hung in small rooms with relatively small windows, and in consequence a rather low key of illumination, but it is one thing to keep a picture in your own room where you can look at it again and again and to have that room lighted in accordance with normal ideas of comfort; it is quite another to ask a visitor, who almost certainly has no very large amount of time to spend, to get his first and perhaps his only impression of a picture under similar conditions. I believe that a museum gallery must necessarily be lighted very much more brightly than any room in which the average man (or woman) would wish to spend his time at home, and this alone, quite apart from other considerations, is a fatal objection to any attempt at the period decoration or arrangement of museum galleries.

Let me hasten to add that such a criticism is in no way directed against the arrangement of period rooms considered as exhibits in themselves and not as settings for exhibits. Such rooms are among the most useful and certainly the most popular features of the museums where they can be provided, and a great deal of ingenuity has been lavished on their display in recent years, especially in America. I should like to offer a particular tribute of praise to the disposition of the series of furnished rooms in the eighteenth and early nineteenth centuries in the Art Institute at Chicago. Pictures can, of course, play an important part in such a room, and they are, indeed, almost indispensable to its success, but I doubt if there is one case in ten in which such pictures are the better for being in themselves masterpieces of the first rank, which require and repay careful independent study.

But the absence of any form of decoration in a definite historic style is not the only factor in the adaptability which all museum officials would wish to see carried to its farthest point in the planning of a new museum. Some of the more recent American buildings have provided long continuous galleries which are separated into rooms by purely temporary partitions in one of the various materials now available for such a purpose. These partitions are so constructed that it is hardly more than a matter of a day's work to shift one of them along the gallery or to remove it altogether, thereby enlarging one of the rooms when the collections for which it was designed have grown. I need

hardly point out that such an arrangement would be of enormous convenience in the life of a growing museum, and the absence of it often compels a laborious and inconvenient shifting of a whole collection to some other part of the museum where it is perhaps less in place but where additional room can be secured for it.

It is obvious that such structural advantages can only be secured if the internal decoration is cut down to its barest essentials. The whole tendency of modern museum planning is undoubtedly in this direction, and it is even possible that in some cases it has gone a little too far; perfectly plain openings without even a surrounding moulding being used for access from one room to another, but I am persuaded that such bareness is a fault in the right direction, and I hope later to show you one or two slides illustrating the effect produced when such rooms are suitably hung with pictures or adorned with objects of art.

At the same time I should like to suggest that the absence of strong colour, which is almost universal in the more recently arranged museum galleries, is a point still open to discussion. It is by no means the case that all pictures look best on the light backgrounds now fashionable. I suppose they came into vogue for modern paintings, and I remember that when, some years ago, an Exhibition of French Art of the past century was being arranged at the Burlington Fine Arts Club, it was suggested that such an exhibition would necessarily involve rehangings the gallery with a light-coloured, plain-textured fabric. This proved to be impossible, and in consequence pictures up to and including the period of Cézanne were hung on a thoroughly old-fashioned crimson brocade, and almost everyone agreed that they looked extremely well on it.

Only the other day, when the great new Deutsches Museum at Berlin was opened, a good many of us felt that the German and Flemish Primitives now hung on pale-coloured, or even white walls, had looked better in the old Kaiser-Friedrich Museum with its strongly coloured hangings, dingy as these had become. This question of backgrounds is perhaps rather outside our subject, and belongs more properly to museum furnishing than museum planning, but it is of such interest and importance that I cannot forbear to allude to it.

The question of lighting, however, is essentially one for the architect, and perhaps exceeds in im-

portance almost all others. It is complicated in every direction by subsidiary questions, and it seems to me quite impossible to lay down any definite principles which can be followed without exception. It has, for example, been maintained that sculpture should always, if possible, be shown with a top light, and I have known this accepted as an axiom for the guidance of future museum officials. Yet I venture to believe that the Italian Renaissance sculpture in the Victoria and Albert Museum, almost all of which is shown with a side light, produces at least as good an effect as any other similar collection, although I could wish that far more space was available and that the reliefs had not to be so crowded as they are at the present moment.

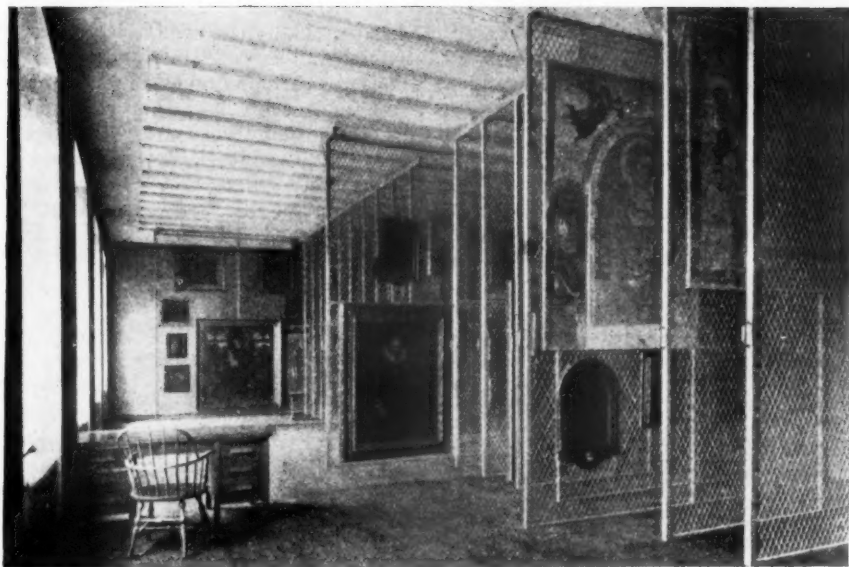
A side light, however, has its obvious disadvantages as well. One whole wall is inevitably lost, and the problem of reflections on the wall facing the windows becomes an acute one if glass has to be used. There is, further, the all-important and yet often predetermined question of aspect. It is clearly inadvisable that museum galleries should face south, if this can be avoided, when so many classes of museum objects are liable to suffer from fading; and it is one of the great defects of our buildings at the Victoria and Albert Museum that there is an almost complete absence of Exhibition galleries with a north aspect.

Whatever the aspect of side-lighted rooms may be, it seems to me of the highest importance that the architect should provide for windows to which blinds drawing up instead of down can be fitted. It is surely obvious that, as a rule, the most valuable light comes from the upper part of the window, the most dangerous light from the lower, and it would be an invaluable boon if all windows, especially all windows through which there is a possibility of sunlight penetrating, could be so fitted that the lower parts could be covered and the upper parts left open in case of necessity—a small detail but one which I feel sure deserves attention.

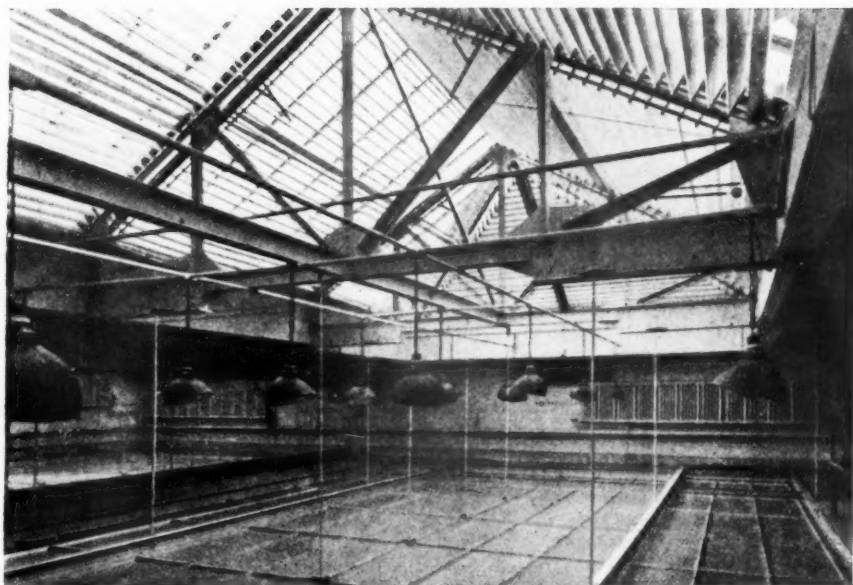
The question of reflections is, as I need not tell you, one of extreme difficulty. It applies above all to paintings, but in a climate like ours so many classes of museum objects have also to be protected under glass that the reflection difficulty concerns museums hardly less than picture galleries. All those who have taken any interest in the subject will know something of the

experiments which have recently been made in this country and elsewhere. The Marlay Gallery in the Fitzwilliam Museum at Cambridge, and the larger and, to my mind, less wholly successful gallery recently constructed on the same lines at the National Gallery; and the very elaborately planned one-sided room in the Tate Gallery, are obvious and accessible examples, while a much larger gallery at the Fitzwilliam, constructed on similar lines, is to be opened in the course of the next three or four days. In the galleries of the Fitzwilliam type the essential principle is that of wedge-shaped projections from the walls, largely increasing the amount of space and allowing for division of the pictures into appropriate groups—in itself no small advantage; together with a top light confined to the sides of the gallery—the parts, that is, immediately over these wedge-shaped projections and the side walls separating them; while the centre of the gallery has a solid ceiling. The drawback to such an arrangement can be seen at the National Gallery where the room in question ends with a wall on which a picture is shown with a lighting which is inevitably very inadequate. In the galleries of the Fitzwilliam both ends are in each case open, and this objection is thereby obviated.

The room at the Tate Gallery is on a very much more elaborate plan, and involves so prodigal an expenditure of space that it could never be very generally imitated. A somewhat similar but in my opinion much more successful arrangement has been carried out in a small gallery which seems to me almost ideal, provided that the pictures to be shown are few and the available area is relatively considerable. I suppose almost the last place in which one would expect to find a thoroughly modern and scientifically constructed picture gallery is that ancient city of Bruges, but I strongly recommend anyone interested in museum planning to take the opportunity of visiting the recently opened picture gallery there, and I have little doubt that they will agree as to its admirable arrangement. In the Bruges Gallery there is a long passage or corridor of sufficient width, from which small compartments separated by side walls open on the right. These compartments are lit by ordinary flat skylights, but the passage itself is unlighted. In consequence pictures hung on the wall directly opposite to the passage are brilliantly illuminated and yet reflections



FOGG ART MUSEUM
Picture Store with wire screens on rollers

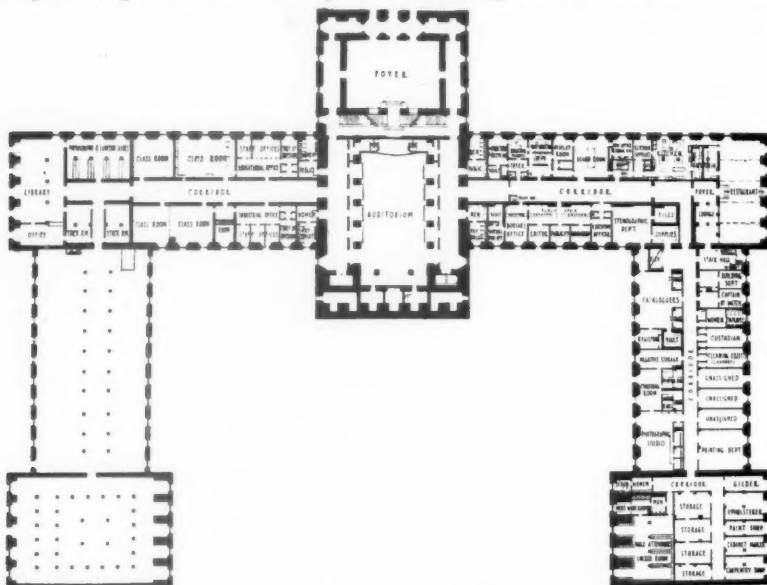


FOGG ART MUSEUM
Space between double roofs of Picture Gallery with electric lighting installations

have been to all intents and purposes eliminated completely. But, as I have already suggested, such an arrangement is only practicable when the important pictures are very few and the space ample.

In the early days of museums artificial light was for obvious reasons out of the question, and there are still many important galleries where no pro-

Cartoon Galleries, which has at any rate partly solved the very difficult question of the visibility of these cartoons on dark days and after sunset. But in America lighting systems of extraordinary elaboration and very great effectiveness are now being almost invariably introduced in the newer museums. These normally take the form of a double glass roof with an installation of daylight-



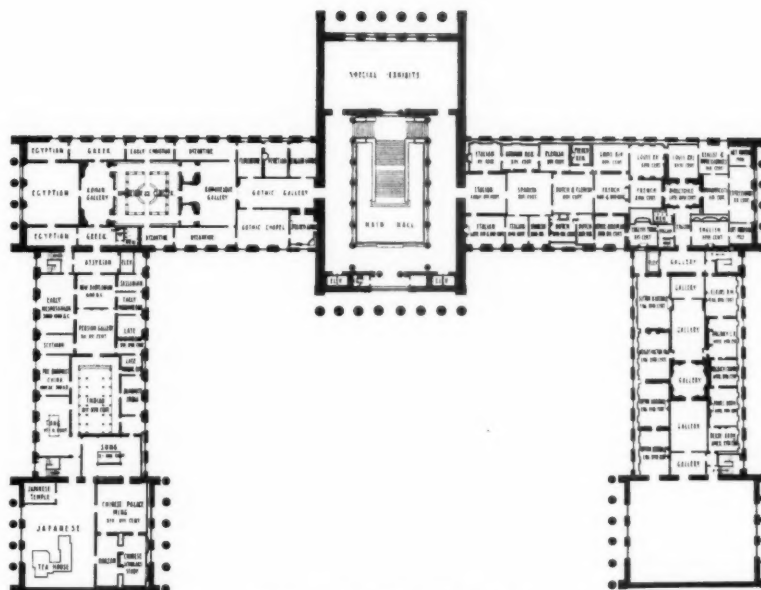
PENNSYLVANIA MUSEUM OF ART, PHILADELPHIA
General plan of basement with Administrative Offices, etc.

vision for its use exists, especially on the Continent. I believe in this respect, as in some others, the Victoria and Albert Museum was a pioneer, for from the very earliest stage in its history (as far back as 1857) it has been regularly open on certain nights in the week. The introduction of electric light has made artificial lighting almost universally practicable, and some at least of the recent systems of modifying its colour so as to produce the effect of daylight have still further increased its possibilities.

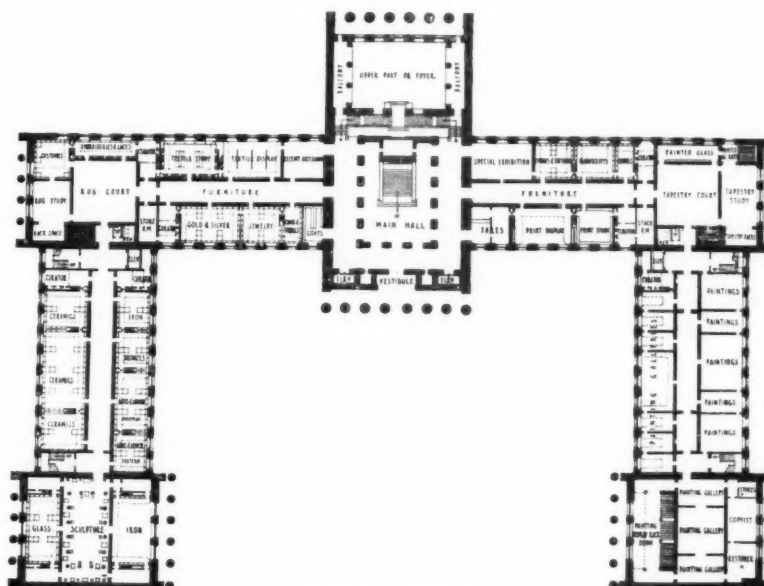
So far as this country is concerned the methods of using electric light in museums have been fairly simple, although we have many minor varieties of lamps in use at South Kensington. Those who are interested in the question may have noticed the new system of flood lighting with daylight-coloured electric light in the Raphael

tinted electric bulbs between the two roofs. An intricate system of controls provides for the possibility of turning on these lights so gradually that as daylight dies the introduction of artificial light is hardly noticed, and the visitor is merely conscious of a continued sufficiency of illumination. It is scarcely necessary to add that this system is costly, both in installation and in running expenses, owing to the large number of lamps which have to be employed, and, strangely enough, none of the American museums with which I am acquainted are regularly kept open at night in spite of these facilities, which are only employed towards the end of the afternoons in winter. Undoubtedly where the expense can be afforded such a method of installation of electric light in a top-lighted gallery comes very near perfection.

Quite peculiar difficulties are presented by the



PENNSYLVANIA MUSEUM OF ART
General Plan of first floor with Main Exhibited Collections



PENNSYLVANIA MUSEUM OF ART
General Plan of ground floor with Study Collections

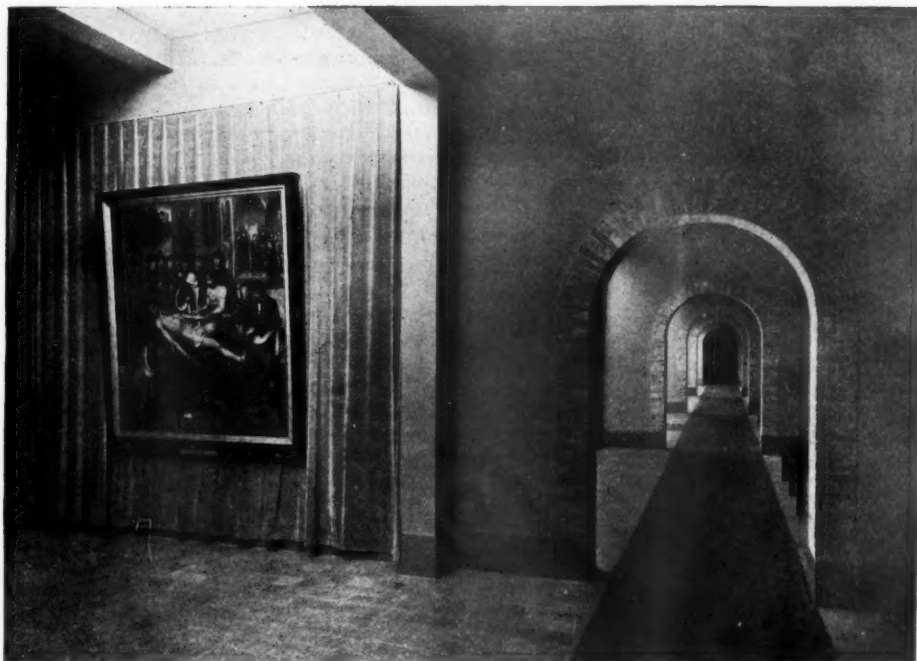


PENNSYLVANIA MUSEUM OF ART

One of the Main Picture Galleries on the first floor with artificial lighting

lighting of furnished rooms, where completely modern electric fittings would be obviously out of place, and go far to destroy the effect which the room itself is intended to produce. A certain amount of concealed flood-lighting can perhaps be introduced without marked incongruity; a certain amount, again, can be done by the not very satisfactory device of electric sham candles, but in either case the result is not wholly congruous. I believe it to be better, however, than that obtained by the ingenious and elaborate device of a false ceiling, which has been introduced in the furnished rooms in the great new museum at Philadelphia. This museum, the first parts of which were only opened about three years ago, possesses an extremely fine series of panelled rooms, mostly removed from English houses, but their lighting has presented very special difficulties. Owing to the fact that the exterior is in the classical style, the position and size of the windows is strictly conditioned by the placing of the columns, and I need hardly say that the windows of the panelled rooms are seldom arranged with precisely the same intervals.

Accordingly a narrow space has been left between the outer walls of the museum and the walls of the panelled rooms, and this space is fitted up with strong daylight tinted electric lights, reflected back in some cases from a white wall through the window but mixing with whatever daylight happens to be available so as to shine in through the windows of the rooms. This would in itself be more satisfactory if it were not for the fact that occasionally a similar artificial daylight comes into the room from the opposite side through an open door, producing a slightly bewildering effect. But a further source of illumination is provided by the apparent ceiling of the panelled room being sunk some distance below the real ceiling, so as to leave a space of a foot or so between its outer edge and the cornice of the room. Along this gap invisible electric lights are arranged so that a brilliant illumination can be thrown down the walls of the room. But this scheme has the double disadvantage of throwing the ceiling itself into deep shadow, and thereby producing an effect altogether unnatural and of casting very noticeable shadows under any projection on the wall, such as a framed picture;



BRUGES-STADSMUSEUM VOOR SCHOONE KUNSTEN
Picture Gallery with corridor arranged to avoid reflections

and ingenious as it is I cannot believe the method is one to be recommended. Let me add that the Philadelphia Museum, at any rate as at present arranged, exemplifies in a rather extreme degree the marked preference shown by many American museum officials and private collectors for electric light as against daylight; some of the principal picture galleries have no provision for natural lighting at all. However efficient artificial lighting may be, I believe there can be no doubt that in Europe we should always regard it as a second best, and that we should be right in doing so.

It is, however, to America also that we have to look for the most elaborate and successful devices for the ventilation of museums and the purification of the air in them. In several of the more modern museums, such as Cleveland and Baltimore, no air is directly admitted from outside. The whole ventilation of the galleries is carried out by a complicated apparatus in which the air is sucked in by fans and driven through fine water-sprays, so as to wash and cool it before it is admitted through

muslin filtering screens into the building itself. It can be warmed or cooled to any desired temperature, and it is claimed that the amount of dirt and dust that actually enters the museum is infinitesimal, the entrance doors being, of course, all fitted on the revolving principle. Whether it would be possible to adapt such a system to a museum with the enormous extent of the British Museum or the Victoria and Albert Museum, supposing that it could be built again from the foundation, is a problem I am not competent to solve. The advantages are undoubtedly very great, although they are felt still more in countries where, as in the Northern parts of the United States, the variations of temperature between summer and winter are far more extreme than in England.

But even in England a warming system is, of course, necessary for every public building, although I can hardly suppose that museums present any very special problems to the architect in this respect.

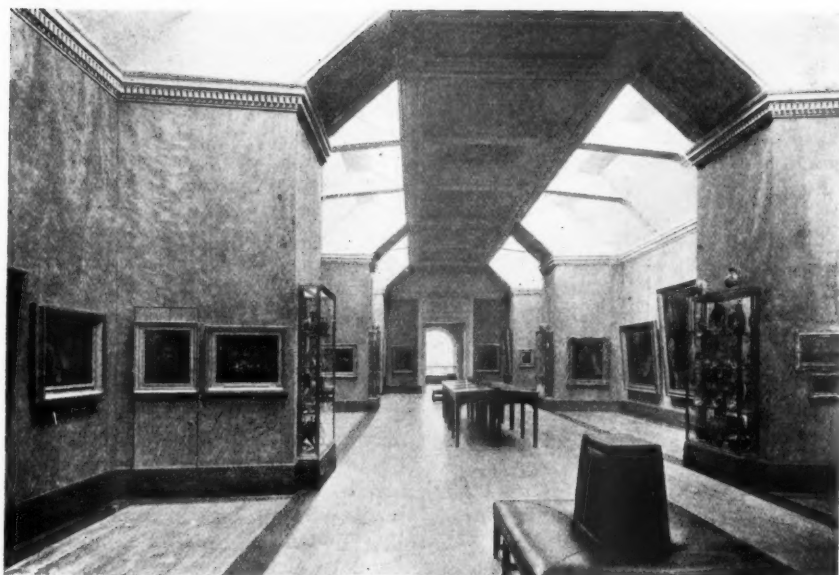
When we come to the consideration of the actual lay-out of the museum I suppose there are three interests which have to be considered—those of the staff, those of special students, and those of the general public, the last being by far the most important. It would be very difficult to lay down any definite principles as to the construction of offices for a staff which runs into considerable numbers. Probably there would be general agreement that these offices should be separated from one another, and that each should be in as close contact as possible with its own departmental galleries. There is an immense convenience about the contrary system, which prevails, for example, in the Louvre and in the Kaiser Friedrich Museum in Berlin, where all the offices are concentrated in one block. But there are compensating disadvantages, as anyone will remember who has called unannounced on an official at the Louvre, only to find that he is working at the opposite end of the interminable building. And the universal introduction of the telephone has greatly minimised the difficulties inherent in the separation of departmental offices. If they can be provided with reasonably quiet and not too cramped quarters I do not think you will find museum officials unduly difficult to please in this respect. They will not hope in this country for the amenities which some American museums provide, in one of which, at any rate, a deck tennis court and a gymnasium are at the service of the staff.

The special student will ask for more and will probably see that he gets it. There must in most departments be some kind of study room available in which objects can be handled and examined in quiet under adequate supervision; although the needs in this respect must vary with the work of the department. And it is for the special student in the main that museums require libraries and lecture theatres. On this I need hardly dwell. The problems of library planning are very technical ones, and architects must by now be widely acquainted with them, while of lecture theatres admirable models exist both in this country and in the United States. In some of the American museums the lecture theatres are extraordinarily well arranged and furnished. I should like to give a particular word of praise to that in the Fogg Museum at Cambridge, Massachusetts, with its well-devised ventilating system and its thoughtful provision for every need, both of the lecturer and of the audience.

It is much more difficult to speak of the special provision for the needs of the general public, but one or two small points might be mentioned. A lift or lifts in a museum are greatly appreciated, but their utility is enormously diminished if it is impossible to get access to them without going up or down stairs or even without a long walk. And, apart from this surely rather obvious proviso, I cannot help thinking that architects might sometimes be more considerate to the infirm when they are designing the entrances to our larger museums. Those who find a real difficulty in walking, or at any rate climbing stairs, can hardly get their full value out of lifts if they have to begin with a laborious ascent to the main entrance, whereas if, at any rate, one entrance on the ground level is provided it is extraordinary how much can be done, even for a complete cripple, with wheeled chairs and reasonably situated lifts. I imagine that in any newly planned museum variations in floor level would be reduced to a minimum, if not avoided altogether, not merely for the convenience of the infirmer visitors, but in order to facilitate the moving of objects and cases from one part of the museum to another on wheeled trucks or slides.

If a large museum includes some kind of a garden, like the quadrangle which we are fortunate enough to possess at South Kensington, there can be no doubt that it is greatly appreciated as a place of rest by the ordinary visitor when the weather is warm enough for it to be used. But I must confess to some scepticism about the deliberately provided rest rooms and indoor gardens which form features of some of the museums on the other side of the Atlantic. They are very expensive in upkeep and inevitably have an air of artificiality about them. At New York, in the Metropolitan Museum, there is a roofed-in garden in a more or less Classical style; Boston has one in the Japanese manner; while my chief recollection of such amenities at Detroit is of a large and active fountain in a court near the entrance, where the noise of rushing waters inevitably suggested that all the resources of American plumbing were being simultaneously employed in a Gargantuan bathroom.

As I have already said, the most important and the most difficult of all questions in connection with museum planning is that involved in the accessible display, or, at any rate, the accessible storage, of subsidiary collections. With storage properly so-called, the problem is almost entirely



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COURTAULD GALLERIES AT THE FITZWILLIAM MUSEUM, CAMBRIDGE
A. Dunbar Smith, F.R.I.B.A., Architect, Sydney Cockerell [*Hon. A.*], Director



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one of space and of adequate forethought. You may remember, in one of the very greatest of modern novels, how when Mr. Kipps and his wife Ann were proposing to build a house, they were confronted by the local architect with the question: And what accommodation will you require?

To which Ann, who had followed his every movement with the closest attention and a deepening dread, replied with the violent suddenness of one who has lain in wait, "Cubbuds!"

"Anyhow," she added, catching her husband's eye, "the architect wrote it down."

Well, Ann's cry of "Cubbuds" is one that would be re-echoed by any museum official. Cupboards everywhere where they can possibly be fitted in; glass-fronted cupboards perhaps let into the walls, a most agreeable form of showcase, of which perhaps the happiest examples are to be seen in the beautiful Museum of Applied Art at Hamburg; cupboards, too, in rooms to which special students can be admitted and in dry, well-lit basements. It is hardly possible to give us too many cupboards.

And I am quite sure—though this is not a question of museum planning but of museum furnishing—that storage cases, with shelves or drawers fitted into their bases, are increasingly necessary in order to relieve the visible accumulation of museum exhibits.

Unfortunately certain types of works of art in which we are particularly interested at South Kensington do not lend themselves at all easily to storage in any form. This is especially the case with furniture, and I do not know that any reasonably successful plan for storing furniture so that it may be available to interested visitors has yet been devised. I cannot, for example, imagine the excellent arrangements of the new Ceramic Gallery attached to the Fitzwilliam Museum at Cambridge, perhaps the best attempt that has yet been made in this country for exhibiting part only of a definite collection and yet allowing the remainder to be readily accessible, being adapted to an extensive collection of furniture. For relatively bulky objects of this description there can be no question of cupboards, and the only hope seems to lie in a direction which I have yet to suggest.

One particular form of museum storage does fall, however, within the architect's province, and is of especial interest (quite apart from its obvious convenience), in that, so far as I know, it is not

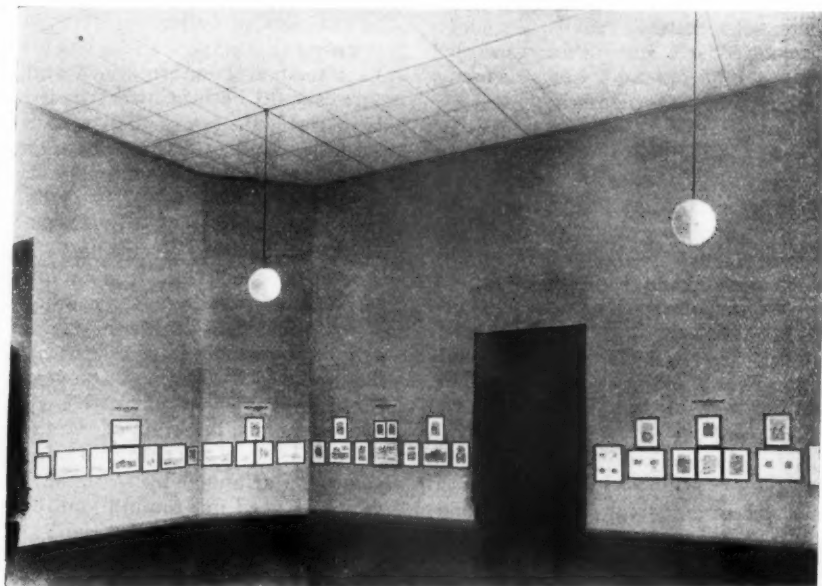
yet in use in Europe or, at any rate, in this country. I allude to the ingenious provision for housing pictures which has been installed in several of the more recent American museums. At the Fogg Museum, for example, a room has been fitted up for the storage and study of unexhibited pictures, in which the half of the room opposite to the windows has a series of high wire screens reaching from the floor to the ceiling and placed about two feet apart from one another. These screens are mounted on metal rollers above and below, and can easily be pulled out with a simple movement of the arm. The pictures are hung on the wires on each side of the screen, and there is sufficient space between them for a student or visitor to make his way along the screen and get some idea of what its contents are. As soon as he sees a picture of any interest to him, he can pull out the screen, and if he wishes to make a careful study of it the picture can be unhooked from the wires in a moment and placed on an easel in one of the windows (I hope to show you a slide giving some idea of this room in a few minutes). At Cleveland still further advantage has been taken of the available space by having the screens alternately placed on each side of a room with artificial light above the ceiling, so that the screens when pulled out fit into the spaces between those on the opposite side of the room. By this means an almost unlimited number of pictures, even if they are of considerable size, can be accessibly stored in a room of relatively small dimensions, and can yet be readily available to anyone who is allowed access to it.

But these are only palliations of that disease of over-congestion from which we are all, or almost all, suffering. There is only one complete and universally satisfactory solution, but unfortunately it has never yet, so far as I know, been wholly realised, and there are almost insuperable difficulties in the way of even attempting it in a building which has not been expressly constructed with that end in view.

I believe the idea of two separate, but parallel, exhibited collections, one for the ordinary visitor (and please let me repeat that in many ways I feel that the ordinary visitor is the person who has the first right to consideration), and the other for the special student, was first seriously considered in the planning of the Museum of Fine Arts at Boston early in the present century. The



HANOVER MUSEUM (MUSEUM FÜR KUNST UND LANDESGESCHICHTE)
Main Exhibition Hall as built in 1897-1902



HANOVER MUSEUM

The Exhibition Hall in its present condition with architectural features screened and a false roof inserted

arrangement there proposed, in its simplest terms, was that the first floor should contain all the finest and most important examples in the various departments displayed with the maximum of space and with every encouragement for æsthetic enjoyment as well as study; while the corresponding rooms and galleries of the ground floor should contain the other objects belonging to the same departments equally accessible to the public, but shown with less space and under comparatively crowded conditions; conditions, in fact, similar to those of the choicest galleries in our London museums. This plan has, in fact, as I think the officials of that admirable museum would be the first to admit, to a large extent broken down in practice, but in some Departments, as, for example, that of Classical Art, it has been very largely maintained, and I believe has more than justified itself. Let me repeat that there is no more difficulty in visiting the collections on the ground floor than those on the first floor, but the visitor to the first floor will find, to take an example, some two or three cases of picked Greek bronzes beautifully shown and labelled, and if he is satisfied with these he need see no more. If, on the other hand, Greek bronzes are what particularly attract him, he has only to go down a staircase to find himself in an equally accessible room, where many more Greek bronzes are shown in carefully classified cases, close together but perfectly visible; just as in the next room there will be whole cases of Tanagra figures and so on.

Now, it is surely possible to conceive of an ideal museum in which a similar arrangement could be applied to all the collections, and one can imagine a visitor entering such a museum and spending an hour or so in walking through the main collections; seeing and enjoying (if I may take the example of a museum such as the one with which I am best acquainted) a comparatively small number of carefully selected examples of metalwork and ceramics, some tapestries, some carpets, some embroideries, some well-spaced and displayed furniture, some pictures, perhaps, and sculpture in appropriate surroundings. And when he had seen these he would know that he had got some idea if not of the best of the contents of the museum, at any rate of those objects which its temporary administrators believed to be representative of its treasures. But at the same time it may be hoped that our imaginary visitor would have started with a special

predilection, let us say, for Continental china or for English eighteenth-century silver, and would wish in this particular department, or subdivision of a department, to see not only the finest of what the museum possessed, but so far as possible to discover everything that had been collected there, and maybe to compare his own possessions with those of the museum. Such a visitor would only have to pass either to another floor or to one of a set of parallel rooms in close proximity to the main collections to find there all that the museum possessed in the direction with which he was specially concerned. He would find it exhibited no doubt on a somewhat different principle and with less attention to æsthetic considerations, but (and this is essential if the system is really to be effective) he would have completely free access to such a room, if possible even without ringing a bell or writing his name in a book—two formalities which have for some unknown reason a quite incredibly deterrent effect on many visitors to museums. If I have in any way made myself clear, I feel sure that I need not repeat that such an arrangement as this can only be carried out if it has been contemplated in detail by the architect who designed the building. It is essential that there should, in some way or other, be immediate intercommunication between the two sets of galleries. It is no use whatever expecting that someone who has just admired your finest mediæval embroideries and wishes to see more, should be informed that if he will go right along the gallery and then take the second turn to the left and up the staircase and ring the bell at Mr. So-and-So's office, he will be shown so far as possible what he wants to see. The most obvious solution is that attempted at Boston with the collections on two floors, one immediately above the other; and it is a similar plan, though perhaps on an even more grandiose scale, which is being attempted in the new museum at Philadelphia, of which I have already spoken. In the Philadelphia Museum, however, an interesting variation has been planned by which the main collections will be arranged culturally or according to period, while the subsidiary or study collections are to be arranged by material, the classification which, I need not remind you, has for more than thirty years been in use at the Victoria and Albert Museum, while the collections of the British Museum are in the main arranged on a cultural basis.

Now I began these rather disjointed remarks by insisting that the problem of the large museum differed essentially from that of the small one; and so it does. But in this particular respect of a division between a main collection and a study collection (I should like to apologise for the two words, but it is difficult to find others which would express precisely what I mean) the ideal is surely equally applicable, and would be hardly less valuable in the relatively small museum even if it is not so wholly essential. However modest a collection may be, it would almost always gain if the finest examples could be displayed with that complete regard for their effect which is unobtainable in a crowded gallery. Provided the remainder of the collection is accessible, there is

no question of dictating to the public what they must admire, but I know for one that I am myself profoundly grateful when I can be shown a collection made by some more competent hand from among a series of objects in those many classes of works of art where I am conscious only of a profound and far-reaching ignorance. There is no doubt whatever that the ordinary visitor to one of our great museums is apt to emerge from it exhausted rather than stimulated. Museum headache is a recognised ailment, although, like the common cold, no efficient cure has yet been devised for it by the medical profession, and I am persuaded that the people who can best help sufferers from this distressing complaint are the architects of the future.

Vote of Thanks

The PRESIDENT then called on Sir Frederic Kenyon to propose a vote of thanks to Mr. Eric Maclagan.

Sir FREDERIC KENYON, G.B.E. (Hon. Associate): Mr. President and gentlemen,—I am very proud to be allowed to be the first to express your satisfaction and pleasure at the lecture to which we have been listening. In the time at my disposal, which is, rightly, very limited, all I can do is to say, in a few words, that I agree with almost every word that Mr. Maclagan has said. He has a very wide experience of galleries, both in this country and abroad, and he has utilised his experience to warn you of many of the difficulties which confront museum directors.

I will utilise my time by emphasising only two or three of the main points which, as a museum director, have struck me.

The first is in regard to planning museums—and I shall speak only of museums. Most of the slides which Mr. Maclagan showed referred to picture galleries, and these may be dealt with by the Director of the National Gallery, who, I think, will follow me. With regard to museums, I emphasise the importance of the principle of separation between the exhibition and the study series. I think that principle is not of American origin, but English; and it was adopted in the designing of the Natural History Museum. The museum there was designed for a series of exhibition galleries and for rooms holding a study series of the same subjects. It only fails in this respect; the immense growth of the material since that building

was erected has swamped the study series, and more accommodation for storage of that kind is required. I think the only true principle of designing a modern museum is to have a relatively small number of the best objects for the benefit of the general public in the exhibition galleries, and to have study rooms available for the specialist, or for anyone interested in a particular group of objects available close by, in which objects can be stored merely in order that the individual things can be seen, without reference to the general spectacular exhibition of the room.

As to the exhibition galleries, where some of the best objects have to be shown, you must try to reconcile the interests of the specialist, who wants to examine them minutely, with those of the general public, who are satisfied, mostly, with the main general effect of it. There is a serious problem confronting the British Museum authorities at the present time, and there is no subject I am more thankful to have had to leave the decision of to my successor. I think the business of the Director is to look after the interests of the general public, as Mr. Maclagan says. It is essential he shall see that the specialists have opportunities of examining the main objects; but to sacrifice to that the total effect to be produced upon the average visitor would be a mistake; all the more is this the case because the requirements of the specialist change with alarming rapidity. Even in my own lifetime, the accepted view of the leading archaeologists, in the branch I have in my mind, has changed at least three times, each time under the guidance of authorities eminent in that branch of study, and I am sure that

the Director of the museum must look after the interests of the general public and accommodate them as best he can to the interests of the specialist.

The second point I would like to emphasise is that of lighting. There, I am sure, we have much to learn, and in that respect we can get much help from American experience. I have seen some of the examples Mr. Maclagan refers to, and the system of overhead lighting between two ceilings, and certainly you can get very effective lighting in that way, if you can stand the expense of the system. In the matter of the use of natural lighting I am convinced that for most museum objects the most satisfactory result is obtained by a high side light. A low side light will probably cause difficulties due to reflections, but a high side light, especially if you can get it from both sides of the room, mitigates these difficulties a good deal and, in most cases, gives a more satisfactory result than does a top light.

Thirdly, and finally, I should like to say that it is most important, in designing museums, that the officials responsible for the museum should have full opportunity of studying their problems and making up their minds as to their needs before the architect is loosed on to the problem at all. Most of our museums have been built by architects who were told to build a museum, who built it, and then the unfortunate director was required to fit his collection into it as best he could.

I agree very much with Mr. Maclagan as to the advantages of simplicity of internal arrangement, and the possibility of adapting the arrangements as the conditions of the museum change. I am old enough to remember the time when we used to be told that the ideal design for a museum was to fit the rooms to the collections which were to be housed in the building; and museum directors were criticised if they did not provide appropriate surroundings and ornamentations suitable to Egyptian, or to Classical, or to Oriental subjects. That is all very well if you have a museum which is stationary, one which will never grow, though it is not good even for that, because it means that you present to the eye of the public the modern artificial imitations of those arts side by side with the actual original objects, and that, in itself, is not an advantage. But when the museum is a growing one it becomes hopelessly impossible. Collections will grow, and you want to move from one room to another, and so you move Egyptian collections into a room designed for a Chinese collection. Therefore, I would say that the more simple you can make your galleries, the better. And that principle has been observed in the new Science Museum and in the Deutsches Museum at Munich, where every room can be used for almost any purpose. That is one point that I would impress upon architects who are asked to design museums. It is essential that the Director and officials should have the first

choice in the matter, that the architect should be told what is wanted, and then he should use his skill to produce the best results.

Mr. Maclagan probably heard in America the story I was told there, of one of the American libraries which was designed by a great architect. When he was asked, in the process of his designing, how he was getting on, he replied that he was getting on all right, he had got a scheme with which he was thoroughly satisfied, but his trouble was that he did not know where to put the damned books!

I commend these words to architects. My time is now up, so I again express, on your behalf and my own, admiration of Mr. Maclagan's most illuminating and interesting lecture.

Mr. A. M. DANIEL, M.A. (Director of the National Gallery): Mr. President and gentlemen,—Like Sir Frederic Kenyon, I wish to voice your thanks primarily, and my thanks, for the quite excellent address which Mr. Maclagan has given us. It covers an immense amount of ground, so much, indeed, that I feel barely capable of saying anything. I was warned, in a whisper, that I ought not to occupy more than five minutes, and my answer was that I would try to make it three.

You have heard three directors of galleries, and I think it is now time we heard three architects, because, admirable as is the collection of slides, I think an architect assisting in the decoration of some of the rooms might have been an advantage. I want also to hear what the architects say, because though Sir Frederic Kenyon's attitude is, naturally, that the directors should say everything and the architects should gently blend themselves with the desires of the directors, I think that in the past, and even to-day, that is not always the case, and that the more architects and directors consider the matter in common, the less trouble there will be in the future. It would be a pity if something which happened the other day should happen at the Royal Institute of British Architects. Mr. Maclagan and I were sitting together at a large banquet not long ago, and Sir Frederic Kenyon was also in the room. The president of the banquet, a most liberal-minded and tolerant man, to his very distinguished company suddenly made a sad attack on galleries, their expenditure, and on the directors of them. His reason—which has its validity, though not much, I think—was that the great devotion which at any rate we directors, and, unfortunately for him, a large number of the public, hold for the old galleries and museums diverted the interests of mankind from the work of living artists and their proper purchase of the works of living artists. It is very sad, seeing that museums will grow and are growing terribly. I think there should be good humour and a full understanding, from the directors' side, of the architects' side, and *vice versa*.

I have very much pleasure in supporting the motion which has been proposed by Sir Frederic Kenyon, thanking Mr. Maclagan for his excellent speech.

Mr. G. H. JENKINS [F.] : As Mr. Daniel has asked me to say something about the subject which is being discussed to-night, I would like to cordially support the vote of thanks to Mr. Maclagan for his most interesting review of gallery design, both modern and for some years past ; and also, possibly, to defend the English architect, at any rate, against some of the suggestions to the effect that he has not been as clever as the American architect. For instance, if Mr. Maclagan will go to Cardiff he will find the Museum there, which has been designed by Smith and Brewer, is on the very lines he regards as ideal. There the galleries for students run parallel with the main exhibition galleries, and this appears to be the sort of museum Directors have in mind as the perfect plan. Again, there is already a gallery in London, which is artificially ventilated, where the incoming air is washed and the ventilation is all done by pumping air in and pumping the used air out, so keeping the gallery air pure. Possibly that is one of the things we have to look to if museum headache is to be avoided. It is, partly, the condition of the atmosphere which appears answerable for that. The other reason probably is over-lighting and ill-directed lighting. The question of lighting is a very difficult one, because there is always the dilemma as to whether you will make the general amenities of the gallery or if you will light the pictures in the best possible way. At the Tate Gallery in the experimental gallery, No. 13, the latter course was attempted. The late Frederick Harrison wrote a letter to *The Times* drawing attention to the recent practice of glazing pictures in Public Galleries. He pointed out that the present generation were deprived of the possibility of seeing these pictures properly upon the argument that they were thus preserved for posterity, which would in turn be deprived, if this practice continued. He therefore advocated that the glazing be abandoned. That letter raised the whole question of lighting of pictures in picture galleries. Sir Joseph Duveen suggested that a gallery should be put up in which an attempt should be made to eliminate the reflections from pictures. A double-sided gallery, like the Fitzwilliam, was designed, and the architects pointed out that if you had a double-sided gallery of that type there would still be reflections from the opposite wall, unless a screen were placed in the middle. A single-sided gallery was built because of that. The Trustees felt it would not do to build a gallery on the main suite with a screen dividing it into two ; therefore it was placed among the subsidiary galleries. The National Physical Laboratory greatly helped in securing that the lighting should be as perfect as it could be. I think people will find there are no reflections. If you stand

opposite the picture, you cannot see whether they are glazed or not. From the lighting point of view the problem may be solved, but the objection is that the galleries do not look as well as when they are designed as ordinary galleries. And that is a difficulty we shall always be up against ; we fall between the two horns.

As to sculpture, I wonder whether the ideal gallery would not be a top-side lighted one, instead of top-lighted. In the photographs of the new Museum in New York we find that the sculpture is lighted from a completely glazed ceiling. The gallery is high, and the shoulders and heads of the figures are brilliantly illuminated, while those figures which are not upright, but are inclined, are in such shadow that evidently they do not receive the ideal lighting. There is also the question of the new form of gallery with the glass ceiling in New York, referred to in the lecture. That type of design was started in a private gallery with the idea that it was to be a 24-hour gallery. There are elaborate screens in that gallery, which are open in the summer, and can be closed in the winter when the lighting is less. It was thoroughly investigated when the second wing was designed of the Duveen Gallery at Millbank, and the matter was put to the National Physical Laboratory. They said there : " This is all right for New York, but it would be useless in London, because the light in New York is 15 times as strong in the winter as London light, and if you had a gallery with those screens above the glazed ceiling you would not get sufficient light in the winter." So that type is impossible in London.

I have much pleasure in supporting the vote of thanks.

Professor BERESFORD PITE : We are greatly indebted to Mr. Maclagan for his wealth of experience. His paper is a summary of practical information and advice on the details, rather than of the general principles, of museum planning. I do not want to chaff him after his pleasant depreciation of architectural adventure in the design of museums, but I have a secret inkling that he would be happier with the Crystal Palace than in the Victoria and Albert Museum, and I have no doubt that the collections, under his hands, at the Crystal Palace would enormously gain. The suggestion he has made to us of spaciousness and light, the possibility of moving screens to extend the galleries, would all be at hand in the Crystal Palace. But, apart from any suggestion of humour, how admirably does the Crystal Palace suit the purpose ! The architectural student of to-day wants reminding of the extraordinary beauty and completeness of those architectural collections, how well they are exhibited, and how well they look. There is space, and scale at the Crystal Palace which is not available anywhere else. But in the presence here of Sir Frederic Kenyon one may remark that it is a little sad that the artistic value of the British Museum as a piece of architecture is not appreciated as it should be. A

public sacrifice to architectural art is implied in the erection of that magnificent peristyle and is well worth the money, and the dignity and value it gives to the building cannot be overlooked. It impresses the visitor, and bestows a value on the contents of the Museum which a modernist erection could not possibly achieve. The magnificence of the staircase, which was put in afterwards by Sidney Smirke, with its grand opportunity for the exhibition of the Indian reliefs in the walls, results in a dignity and an impressiveness which they would lose in a gallery. A museum building should give variety of opportunity. I am under the impression that there is no room on earth as delightful as the great Parthenon Room in the British Museum. I do not know what will happen to it in the future—nothing very drastic, I hope. The charm of that room, the dignity with which it receives its ineffable contents, must not be lost.

But as we think of museums we cannot separate the architectural effect from the collection. I admit the general discomfort of the galleries of the Louvre, but Cluny has a charm; and when you think of the Florentine palaces of Venice, and the magnificent galleries in the Royal Palaces at Naples, to my mind the most impressive of art galleries, one feels a special satisfaction. There is a magnificent museum palace in Constantinople too. The impression that the casket gives to the contents and the dignity of the building affect the enjoyment of the contents; this cannot be overlooked.

All this is rather beside Mr. Maclagan's point, and I submit it as such. But with regard to one or two details of his paper, I suggest to him that there are serious disadvantages in taking the selected specimens that the directors put out of the collection and segregating them from the bulk. I cannot think of that being applied to the furniture collections at South Kensington with success. I know that furniture, storing it for students' purposes, is one of Mr. Maclagan's difficulties. But I can conceive of the Hall of the South Kensington Museum lined from end to end with chairs. It is also necessary that students should see the back of the furniture as well as the front. That is important with regard to panelling, which cannot be studied by just looking at it—it may be plaster. The back and framing is vital.

There is another question to ask, or criticism to make, and it applies to South Kensington, with its peculiar difficulties. The scale of the rooms demanded for small objects is necessarily different from the scale demanded for big objects. There are galleries in South Kensington which drown the objects in them. On the other hand, magnificent carpets and fabrics want draping on a wall in which size is of great importance. I have a lingering recollection of an experiment of Professor Middleton, dividing one of the big galleries

into bays with a sheltering screen for the height, in a vast court, with some success. It was a temporary arrangement, easily achieved and easily removed.

This is a very large subject, Sir, and one might talk about it at considerable length. For instance, there is the whole subject of casts, to which Mr. Maclagan has not referred. These want a special type of building, and my only hope is that some day we shall be in possession of the Crystal Palace, where, with its magnificent casts, we shall have space where perhaps Mr. Maclagan can put that magnificent building to more useful purpose.

Mr. E. T. LEEDS (Keeper of the Ashmolean Museum, Oxford): There is one small point. Mr. Maclagan has said that the public are the first to be considered; may I voice the second—or was it the third?—category, the staff? I would like to commend to British architects one particular point concerning the English climate and English sunlight. I do not know how many of you work in rooms with a North aspect, but I think all architects do. North rooms are most desirable for exhibition purposes, but not for the staffs. Look at it in this way. Even with a frontage to the museum which is magnificent, which may form a fitting casket for the collections within it, it is usually the case that it shuts out every ray of sunlight from the interior. Place your exhibition galleries on the North side, but if you can arrange the frontage with windows on the North side, and place the offices on the South side, you will be giving your museum officials a place in the sun, which I for twenty years have longed for in my Museum. I feel, time and time again, that I would give a great deal to have a sunny room to cheer me up in the long winter months, and that could be easily arranged by designers. In the South galleries one is constantly drawing down the blinds because direct sunlight is detrimental to the objects within them. Let the officials have their offices on that side, and then you can draw up the blinds and allow them to enjoy the sun.

In conclusion, I would say I have listened to Mr. Maclagan with very great interest. He has put together in a very interesting form all the ideas that one has collected for very many years with regard to all these problems.

Sir HENRY G. LYONS, F.R.S. (Director of the Science Museum): I have listened to Mr. Maclagan's paper with very great interest, and I am cordially in agreement with him so far as my experience goes. In technical museums many of the problems are very different from those in other museums, and though there are not many technical or science museums, or industrial museums as you may please to call them, as yet, they are increasing. Five large ones are being constructed in America, and four are being designed in countries in Europe; and I think Japan has got a considerable distance with one too.

A number of points arise which concern the architect very directly. First of all, the contents of such a museum appeal to a very large population of the public, to the professional and industrial classes, so that those classes will come to the museum, to a very large extent, at the week-ends and in the holiday seasons, resulting in very large numbers attending at certain seasons. It is very desirable that such visitors should pass readily into the Museum and not linger at the entrance hall. I am not prepared to say how this has been achieved at the Science Museum, but visitors pass straight on towards the Centre Hall and do not pause in the entrance hall at all. I shall be interested to see what is the result in the new Geological Museum which is being constructed alongside. There, from the conditions of the site, there will be a rise by a certain number of steps to the first floor. As a matter of interest I may say that the fact of the entrance door being on the street level brings in numbers of people who otherwise would not come in.

Fundamentally, the technical museum differs so widely from the art museum that the problems become different almost at once. Collections there are always arranged with the idea of development; it is the development from the simple and primitive to the modern and the highly specialised, therefore long galleries and open galleries are by far the most convenient; subdivision of the galleries will occur only in a few specialised cases; nor is there the same demand for storage space. Of the earlier historical objects, if a thing is sufficiently important to be acquired it is important enough to be shown. For the rest, representing current practice is constantly being changed, and is only shown so long as it is of real interest. The amount which is stored so as to be available for reference will always be small, or at least on a very much smaller scale than in the art museum.

Another point which has been mentioned to-night is ventilation. For the ventilation of a single room or a lecture room I can understand that artificial ventilation is desirable and very satisfactory. But when you come to large museums, mainly composed of large galleries opening into one another in full section, I do not think it is possible to replace the air. The weight of the air in the ground floor of the Eastern block of the Science Museum must be 20 tons, and there are four floors; so if you talk of moving that air, there has to be a very large expenditure of power. A fan, or anything of that kind, will form a small current in its vicinity, but the general effect will be negligible. In the winter there may be a difference of temperature of 15° to 20° F. between the inside and the outside air, so there will be a local cooling along the windows, and a general warming where the radiators happen to be situated, so there will be

a small movement of air which is pleasant; but on such a day as this the temperature inside and outside will be much the same, and whether you open the windows or not there will be little movement in the bulk of the air. For a lecture room of small dimensions it is a different matter, and the lecture theatre recently arranged at the Science Museum is very satisfactory in that respect. The result of well-designed, well-lighted galleries having added to that Museum has been remarkable. Since the Eastern block of the Science Museum has been built in its present form, the attendance has trebled, and it is still rising.

Mr. R. ANNING BELL: At the dinner the other day to which reference has been made, I do not think my President explained quite all that he meant; what troubled him was that too much money is spent and too much emphasis is laid on art in museums from the historical side—the filling up of gaps with often very indifferent works of no value to the producers of art, and too little on the productions of artists. I doubt if museums have justified the tremendous thought, time and money which have been expended on them from that point of view. When you compare the art of the present day with that of the pre-museum period, there is, somehow, a sense of disappointment between the two. I feel that museums would be better used if they were distributed among people of experience than used as they are mainly for the training of critics and archaeologists and for the supposed diversion of the proletariat. The theory underlying them was that the educated young student could produce better work than otherwise but for them. But has the student done so? They have done some good, but they have to some extent smothered impulsiveness and freshness. On the whole, I think that museums tend to frighten the modern student; he fears to come to museums for fear his mind may be injured. He is wrong to be frightened, of course; it is the result of the excessive talk about self-expression and personality.

And now I come to the point I wish to make, which concerns the scholars and archaeologists and officials of museums. I think museums are especially useful to critics, for the use of those whose minds are built that way, men from the Universities who are criticising and explaining but not producing.

I have felt this very much recently. At the International Exhibition in Ghent I met a number of highly-trained experts in Belgium, and they asked whether we yet had got degrees in art in England, *i.e.*, for people who studied the evolution of the arts. All that these men seemed to care for in living art was its most recent evolution, what had happened in the last three years—since the last exhibition. Of course, I am exaggerating somewhat, but it is a point which has to be made. And I think the tendency of our

writers is in that way too, always to the newest thing, rather than the development of a life work, the life work of a man who has got some quality about him.

Mr. FRANCIS HOOPER [F.]: We are favoured to-night with an exceptional company of highly placed gentlemen in connection with our public museums, and I am sure we are most grateful for the comments which they have made on both older and more recent attempts to solve the problems as to the most suitable exhibition of collections. It occurs to me, as one who has served on one of the Committees of our Institute, which has on several occasions endeavoured to bring some influence to bear on the high authorities of our museums, that it might not be inopportune to ventilate the subject of the possibility of extending the hours of museum openings, so that those whose work-day is not over until the evening can go and see the treasures which at present are closed to them. There are large numbers of men, not only in this city, but in every other city, who are almost shut out from our museums on account of there being no provision for artificial lighting. It is very gratifying to be reminded of the privilege at the Victoria and Albert Museum, galleries being lighted so as to be available for students; but the matter wants widening and extending to our provincial towns.

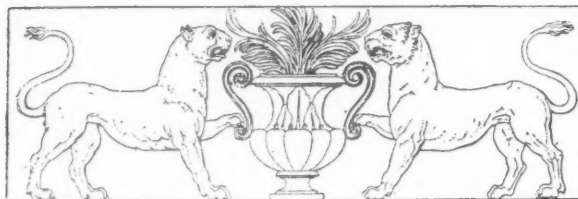
Reference has been made to "museum headache." If it were possible to increase the seating accommodation in some of our museums, that might give some relief, and it might be appreciated. Perhaps those in authority may see their way to use their influence with visitors to discourage long visits, and encourage shorter and more frequent visits.

As an outsider, I intensely appreciate the paper which has been read to us, and the discussion which has followed.

Mr. MACLAGAN, in reply: I thank you very much for your kind reception of what I did have to say. It is too late for me to take up your time further by replying to all points which have been raised. I confess I had hoped I might have a few more points raised, for I felt I was trailing not a coat, but a whole wardrobe of coats, and the only person who can be said to have trodden on them was Professor Beresford Pite. I can only hope I shall find myself at a table at lunch with him again, as I often have in the past; but I am sorry he should have thought it necessary to condemn me to the Crystal Palace with a collection of casts, because I have always opposed that suggestion.

There is one point I must make clear. Mr. Jenkins mentioned the Cardiff Museum. I agree that is a most admirable museum, but I was deliberately trying to take instances from the less-known museums; it was not that I regard American as essentially ahead of European ones—I do not. I think that in some respects the American museums have been rather over-praised by visitors to America, because of their novelty. I tried to choose illustrations of American museums, and this new Museum at Cambridge, which few people have seen, because I thought they might be of value to many present. I think Cardiff Museum is admirable and singularly attractive, and Sir Frederic Kenyon and I have admired it together.

When Mr. Leeds suggested I put the staff last, need I say I did so out of humility. They are the most important of all; I can admit it now that he has done so.



R.I.B.A. Annual Dinner

(HELD IN THE HALL OF LINCOLN'S INN ON THURSDAY, 21 MAY 1931)

THE Annual Dinner of the Royal Institute of British Architects was held, through the kindness of the Benchers, in the Hall of Lincoln's Inn on Thursday, 21 May 1931. The President of the Institute, Sir Banister Fletcher, F.S.A., was in the Chair, and the company, who were grouped at 14 tables, numbered 350.

The toasts of "His Majesty the King, our Patron," and of "Her Majesty the Queen, His Royal Highness the Prince of Wales, and the other Members of the Royal Family," were proposed by the President and loyally pledged.

The RT. HON. SIR LESLIE SCOTT, P.C., K.C., in proposing the toast of "The Beauty of England," with which he linked the Royal Institute of British Architects, spoke as follows:

Mr. President, ladies and gentlemen,—My noble and distinguished neighbour on my right (Lord Danesfort) has been looking round the room during the evening, and I wondered why. Then he said to me, with envy in his voice, "I suppose you are proposing the health of 'The Ladies'?" But, Sir, it is another beauty of England which I have the honour to propose, and I imagine this is the first occasion in the history of this country where at a public banquet that toast has appeared on the list. It was a happy thought of yours, Sir, thus intimately to associate that noble objective of your Institute with this evening's celebration of the work of your profession. I am indeed proud, but proud with some sense of humility and nervousness, to have been entrusted with this task.

Between the English Channel and the Pentland Firth lies the most varied and beautiful countryside in the world. Every kind of natural beauty is there. Mountain and sea, forest and moorland, appeal to many, and in Great Britain we possess these beauties of natural scenery in their loveliest form. Others appreciate more the quiet charm of gardens and parklands and orchards, of rich farmlands, grass-bordered roads, and tree-shaded lanes; and when we say casually on a Thursday, "We are going into the country to-morrow for the week-end," it is this kind of picture that is before the mind's eye of most of us. To those who love England in that way, our English landscape represents a combination of Nature with the handiwork of man which is curiously satisfying in its loveliness. In this glorious setting, until a time not yet beyond living memory, the works of man rivalled the work of Nature in harmony and charm. Castle and manor house, church and cottage, market town and village, enriched the landscape with a perfection of design and colour, in mass and in detail, not to be found in any other country. Our architecture would have been beautiful in any scenery; indeed, if the scenery had been monotonous, I suspect that the essential beauty of our

domestic architecture would have been more realised. But as it is, playing its part as partner with Nature in our exquisite countryside, it contributes to a whole quite without parallel; there is nothing like it in the world.

Sir, England is not beautiful by accident. That kind of English scenery which is at once unique and most characteristic is partly a work of art, a composition. It is the product of our geology, our climate, and our history. But its beauty is in essence a beauty of arrangement, of cultivation, of the harmonious working together of man and of Nature. And just because it is so serene, so compact and so cultivated, its charm is of a kind that can unfortunately be only too easily destroyed.

This peerless beauty of England has been sung by poets since the days of Chaucer, and has inspired the work of our greatest painters. Indeed, it created a school of its own: Gainsborough, Constable, David Cox, the Norfolk School of a century ago—and Arnesby Brown to-day. Our countryside has always been loved, and always appreciated, but there is not a doubt that at the present time it is more widely loved and appreciated than ever before. Since the coming of motors for the many and the introduction of cheap railway tickets for walkers, thousands of people are setting forth every week-end in search of the beauty of their native land—many of them realising for the first time how rich and inexhaustible are her treasures. And, if I may be utilitarian for a moment, those agencies which cater for tourist traffic spend many thousands of pounds annually in advertising the beauty of English scenery. The beauty of England is a commercial asset. Think for a moment of the variety of expensive and excellent books the railway companies turn out, all with the object of proving that England is beautiful. The Great Western Railway has published three books—on cathedrals, abbeys, and castles—written by well-known authorities, like the Provost of Eton or the junior Member for Oxford University; and for the L.N.E.R. Dr. James has written a book about Norfolk and Suffolk, with particular reference to the antiquities and natural beauties of the district. You can buy them for five shillings each; normally they would sell for fifteen shillings. Why do the railway companies practically give away these fine books? Because they know that England is beautiful, and they know that people love, or are capable of loving, beauty, whether urban or rural; and they want to persuade these people to travel in their trains to see that beauty.

Ladies and gentlemen, to-day this beauty, so much praised, so much loved, and so well advertised, is being grievously injured and much of it destroyed by bad building—ugly building, vulgar building, incongruous building, buildings in the wrong place.

Nothing else is so utterly destructive of the character

and interest of our countryside; not arterial roads, not electric pylons, not advertisements, not petrol pumps. The first two are necessary, and by no means always ugly—for the arterial roads are mostly beautiful in themselves, and the pylons are frequently as invisible in the picture as are the railways; and to those of us present to-night who were not born before about 1840 railways are so much a natural feature of the landscape that we are no longer conscious of them as an intrusion upon nature. Garish advertisements and badly designed petrol stations undoubtedly disfigure, but fortunately they are physically easy to remove, and need not mar for ever the spot on which they stand.

But it is a very different thing with bad building development, and because the beauty of the English landscape is so easily destroyed, the part played by building is a much more important part than in many other countries. A blatant hotel or ugly type of factory may be put in a Swiss valley without its having a tenth of the disastrous effect on the beauty of its surroundings that an ugly bungalow, with a roof of pink asbestos, will have on an English landscape. In the former case, owing to the great size of the surrounding mountains, even a large bad building is scarcely seen; but in the little harmonious English setting even a cottage roof may catch the eye for miles.

I often like to try to fancy what England looked like in each of the different epochs of our architectural history. And if for a moment you accompany me in that backward voyage of imagination, I expect you will all return to the present with the same two strong impressions that it makes on my mind; in each of our great architectural periods—Elizabethan, Jacobean, Queen Anne, Georgian—I see each building uniformly exhibiting the beauty of the age's style. Big buildings, small buildings, expensive buildings, simple buildings—each attractive, none ugly. And I wonder why it is that every builder in past ages built beautifully, and to-day there are so many who do not. The other impression is this—right down to the beginning of the nineteenth century each new style of architecture, and each addition to the total quantity of building in the country, made England more and not less beautiful. Thank God, there is much new architecture in England to-day—thanks largely to the R.I.B.A.—which is very good.

But of late years, and especially since the war, the innumerable perpetrators of bad buildings have had far too much license to hack and destroy the face of England. Jerry-building is always a curse, but to-day it is a greater nuisance than ever before, because, owing to various factors, there is no spot in our land where it cannot reach. I want you to let me read a striking description of the desolation—physical and social—which results from careless and uncontrolled development, given by Mr. Oldfield, Member of Parliament for South-East Essex, a member of the party supporting the present Government (to which I do not belong). He was speaking in the debate on the second reading of the Town and Country Planning Bill:

"In my constituency in South-East Essex there

is a whole tract of country which is being very rapidly developed, and very unsatisfactorily developed, I regret to say, by private enterprise. Wherever you go, townships are springing up, altogether without plan and without arrangement, houses being dotted about in fields, with no proper means of access to them, with houses strung along the existing roads and jerry-building to an extent that one would have imagined was inconceivable nowadays. . . . When you get these new towns growing up, when they extend about a mile along a road, or when they are dotted about along unmade roads, so that people cannot move from their houses when the weather is bad and the unmade roads are muddy, it has a most deadening and horrible effect on the ordinary social life of the people; and in allowing these places to grow up we are creating a very grave social problem which we shall have to face. All these houses will have to be pulled down whenever any really serious scheme of development comes along. All of them are ill-planned and ill-placed, and they will have to go."

Sir, that is a true picture, and if we were a civilised country that sort of thing would be an offence against the law. The very fact that it is happening of itself proves our law defective.

But I am always an optimist, and I believe that, slowly, but I like to think surely, we are improving our law. Public opinion to-day is behind the demand for some effective supervision of the development of the countryside. Politicians and the public generally are beginning to realise—thanks largely to the efforts of the Council for the Preservation of Rural England and the R.I.B.A.—that uncontrolled development of the kind described by Mr. Oldfield is economically about as wasteful as it can be, and that town and regional planning of the whole country, together with some kind of architectural supervision of the buildings to be erected, is to-day a necessity from the point of view not only of amenity, not only of health, but also of public and private economy.

The present Government's Town and Country Planning Bill—an essentially non-party measure—is a great advance, and goes further in providing a real basis for the safeguarding of order and decency in development than any previous legislation. If this Bill becomes law, the nation will have in its hands a weapon by which it will be able if it chooses to check the abuses of indiscriminate and unregulated building activity. This is not the place to discuss the details of the Bill, but incidentally, if I may deviate for one moment, there is one general point which is so germane to my subject that I would like to mention it. Our English landscape depends greatly on our woods, and still more on our hedgerow and wayside trees. New road improvements are sacrificing the last somewhat ruthlessly. We should remember that two or three generations must pass before a newly planted tree can equal the one cut down. I wonder whether our Forestry Commission, which is doing so much, not only for scientific silviculture, but also to preserve the beauty of our landscape, might not

be represented on regional planning committees. As President of the New Forest Association, I know what splendid work the Forestry Commission, under Sir John Stirling-Maxwell, is doing in this way for the beauty of England.

But let no one think that putting the Bill on the Statute Book will of itself save the beauty of England. The powers which it gives to local authorities of exercising control over their districts, optional in character to a great extent, must be used, and used by all local authorities and for the whole area of their districts. Now, therefore, is the moment for a great appeal to the country; and this, Sir, the annual dinner of your great Institute, when your members are soon for the first time to be registered as servants of the public, this is the occasion to launch the appeal, and you, Sir, the President of that Institute, with all its world-wide educational system, are the one man who can launch that appeal successfully. Let us then to-night appeal to all local authorities to use the powers of the Bill to the full, and to all citizens and bodies interested in this important question to insist on their use.

In a very real sense a large part of the success or failure of the plan embodied in this Bill is bound up with the attitude of local authorities to the architectural profession. The nation must use its architects. Many of us are realising for the first time perhaps, through seeing so much bad building all around us, what an ever-present influence architecture, good or bad, exerts on the lives of us all. We can forget it when we are indoors, enjoying the shelter and warmth that some architect—too often forgotten—has created for us. But we cannot take a walk in any town, or in the countryside anywhere near a town, without architecture causing us pleasure or pain, every day of our lives, in an intimate fashion of which no other art is capable.

I am the proud possessor of an inscribed copy of your delightful and classic book on architecture, and you have put my present thought far better than I can myself. This is what you say:

"Architecture is the one art with which we are all brought into daily contact, for it shelters us from the elements, gives us 'Home,' and enshrines the sacred symbols of all religions. Architecture is the mother of the arts of sculpture, painting and the allied decorative crafts. Many of the world's great rulers have been its patrons, and some, like Rameses the Great, have used architecture as the symbol of their personal power. To-day it is the turn of the people as a whole to become the patron of this great art."

That is a profound thought. It seems to me that the best and most useful way for the people as a whole to become the effective patron of the art of architecture is to submit itself voluntarily to the guidance of your profession, and to make it a recognised tradition of our public life that all local authorities should avail themselves of architectural advice in order to regulate wisely the building development of their district. I feel sure that the system of C.P.R.E.-R.I.B.A. Joint Panels of architects, already organised throughout the country, can be used to great advantage by those local authorities who do not employ their own architect.

The general level of our architecture has risen high in recent years—greatly, I believe, due to the Institute. I remember a few years ago being asked by the Crown Princess of Sweden what I thought of the architecture of Stockholm, and I replied, "Madam, when I visit Venice I am filled with regret for the past; when I visit Stockholm I am filled with hope for the future." So it is of England to-day. The outlook is hopeful. We possess a large number of architects capable of good work—the general standard is high; but I could take you round innumerable districts where bad building which architects have had no part in is ruining the beauty of England. Let every man and woman in this room make a solemn resolve to-night that they will do all they can, in public and in private, to save England from bad building.

I have had the great privilege for many years of collaboration with one of England's greatest authorities on this whole field of public work—Dr. Raymond Unwin, your President-Elect. Much strength to his elbow as your leader in his year of office!

Sir, I give you the toast "The Beauty of England and the Royal Institute of British Architects," coupled with the name of your President, Sir Banister Fletcher.

The toast was drunk with great cordiality.

The PRESIDENT, in response, said: My Lords, Sir Leslie Scott, Ladies and Gentlemen,—To reply to the toast of "The Beauty of England" so eloquently proposed by our friend, Sir Leslie Scott, is a privilege, but it is also something of an embarrassment. We architects, as architects, have no gifts of speech. Our business is to express ourselves in stone and brick—and in these days in steel and concrete too—and the more faithfully we devote ourselves to our art, the less likely we are to be able to talk about it.

You will realise, also, that it is no easy task to follow so brilliant and experienced an orator as Sir Leslie, and this is particularly the case when he has dealt with a subject on which he is a real enthusiast and was not speaking from a brief just placed in his hands.

You know how hard he worked as chairman of the Charing Cross Bridge Committee and how he has fought to preserve town beauty at the heart of the Empire. But perhaps you do not all realise how long he has devoted himself to the work of the Council for the Preservation of Rural England, and how he has given his brilliant gifts, both as a lawyer and as a man of the world, to the important committee work of that body.

Sir Leslie is also chairman of the Joint Committee formed of the Council for the Preservation of Rural England and the R.I.B.A., which is wrestling with that thorny problem—the Control of Elevations—and if anyone can help to guide Parliament to a wise decision in that matter, I am sure it is Sir Leslie Scott.

I think he has made it clear that the beauty of England is inseparably connected with its architecture, and I agree with him and should describe England without its architecture as a frame without its picture; for surely the special charm of England lies in the setting of beautiful and historic buildings in a frame of natural beauty.

We who practise architecture to-day with its transitional

tendencies cannot but continually ask ourselves what is the beauty that we seek to incorporate in architecture. We know the old verse, "Who is Sylvia, what is she, that all her swains adore her?" With the same feeling of mystification we may exclaim, "What is beauty, what is she, that artists all adore her?"

Beauty! Is she expressed in the exquisite nymph-like and illusive picture of W. H. Hudson's "Rima," the dream-maiden of his "Green Mansions" forest; or is beauty to be found in the solid lump of a woman's torso, in which a sculptor has represented his own idea of Rima in Hyde Park? Each must answer that question for himself.

The beauty of England, it must be admitted, is unique if we consider the architecture of the past which adds such immense interest to our country. From Stonehenge to the present day there is one long line of beauty in building. At Bath we have old Roman thermæ with the original leaden pipes and hot water still in the great bath. Then there are walled Roman cities, such as Chester and York, and numerous Roman settlements and villas discovered during recent years, not to mention Hadrian's Wall, now so much in the public eye.

The mediæval period is rich in the beauty of great cathedrals such as Canterbury, Winchester, and York, which will stand comparison with those of any country.

Then there are castles such as the Tower of London, Rochester, Kenilworth, and Windsor, which are the sentinels of past military architecture, while the almost countless manor houses such as Great Chalfield, Haddon Hall, Penshurst, and Compton Wynyates have their own quiet beauty, and the Universities of Oxford and Cambridge have their dower of mediæval colleges.

In addition, the 9,000 parish churches are outstanding features of our land, set amidst the homes of the people, and there are countless country cottages, besides picturesque almshouses, inns, guildhalls, market crosses, and bridges.

Then came the impetus and new life of the Renaissance which resulted in the erection of stately Elizabethan and Jacobean mansions such as Longleat, Penshurst, Montacute, and Hatfield, while fine country houses of the same period are ubiquitous all over England.

During the Stuart period we have the works of Inigo Jones, such as the majestic Banqueting House in Whitehall; while Sir Christopher Wren—the greatest English architect—amongst his multitudinous activities, transformed the City of London by the erection of fifty City churches and St. Paul's Cathedral, and to his successors we owe such dignified houses as Castle Howard, Blenheim, and Kedleston.

I must lay stress on the special beauty of English villages, for they are indigenous and peculiarly our own type, and nowhere else is anything similar in spirit and grouping to be found. Bibury in Gloucestershire, Broadway in Worcestershire, Shere in Surrey, occur to us as places of hidden charm.

The beauty of England as regards its historic architecture is admitted on all hands, and it is sad that so much has been thoughtlessly destroyed.

Now, however, we realise the value of our heritage, and it is being jealously guarded by the Ancient Monu-

ments Board and its chief inspector, Mr. Charles R. Peers, President of the Society of Antiquaries, who has been responsible for the sympathetic repair of many an old castle, abbey church, and manor house.

We pass to the present day when the beauty of England, as in this somewhat novel form of toast, can well be associated with the R.I.B.A., which has been largely responsible for drawing public attention to the need for preserving these old historic buildings. This work of preservation is, indeed, one of the duties which our first Charter laid upon the Royal Institute nearly a hundred years ago, and we have never been so active in discharging it as in recent years, as witness our successful resistance to the proposed demolition of nineteen City churches.

It also flatters our altruistic sense to think that in preserving ancient buildings we are, as architects, denying ourselves the opportunity for erecting new ones in their place!

We have tried to give a lead to H.M. Government, to public opinion, and to our great municipal authorities, on all questions relating to the preservation of fine buildings, which, as Sir Leslie has so eloquently told us, are a heritage of priceless value, easily destroyed, and once destroyed never to be recovered. In fact, like Humpty Dumpty when he fell from his wall, they can never be put together again.

We as architects are, however, primarily occupied with the design of modern buildings. In fact our part is not only to preserve beauty but to produce beauty in building, and with this object the Institute promotes a far-reaching education policy, which exacts a high standard of architectural design, so as to ensure buildings of artistic beauty. In promoting this object we spend some £12,000 per annum, and it can be safely asserted that architects to-day are better trained and prepared for their profession than at any previous period.

There are marked new developments in present-day architecture, but its ultimate tendencies are not easy to foresee, for although founded on tradition, architecture must adapt itself to modern needs and respond to the requirements of new social forces. Moreover, buildings have often to be carried out in new materials, under changed conditions of labour, and with a stricter eye to economy.

I do not think I can go as far as Mr. H. G. Wells in his recent remarks at the Institute on "The Architecture of Modern Transport," but there is no doubt that architecture is going through a period of transformation which will lead to striking developments in the future, for in its responsiveness to human requirements architecture is the most democratic of the arts, and now supplies buildings for a greater variety of civil, social, and public undertakings than in any previous age.

The Town and Country Planning Bill now before Parliament is of far-reaching importance, and should eventually protect the public from badly planned schemes, not only in towns but also throughout the country.

The toast proposed to you does not require many words as to the professional activities of the Royal Institute. We have to attend to that part of our work and should be failing in our duty if we did not give our energy and our thought to it. We have to remember that we are not only a professional body maintaining the highest

traditions of fine architecture, but we have a wider use as stewards of the interests of the public whom we serve.

Our members and friends know that in the last twelve months we have achieved considerable successes, which will, we believe, further the best traditions and the progress of architecture. I am not going to dilate on Registration, the Form of Contract, the Competition for our new Headquarters, or our Development Scheme. I would here just remind you that we possess the finest architectural library in the world, and with the JOURNAL, lectures, congresses, studentships and examinations, our Institute is in no sense insular, for its important work and influence reaches out over all parts of the British Empire.

I should like to thank the Benchers of Lincoln's Inn for allowing us to have our annual dinner in this beautiful and majestic hall, and I conclude by again thanking Sir Leslie Scott for proposing this toast, and for the uplift he has given to this much discussed and belaboured problem of preserving the beautiful in our midst, and for his reference to the Royal Institute, and I thank you, my lords, ladies and gentlemen, for the sympathetic manner in which you have received the toast, coupled as it is with the Royal Institute of British Architects.

Professor C. H. REILLY, O.B.E., M.A.Cantab., in proposing the health of "The Guests," said: Mr. President, My Lords, Ladies and Gentlemen,—It is right and proper at the annual feast to the goddess whom we as architects try to serve, ourselves after the immemorial custom of priest eating the baked meats, that we should have among us as guests representatives of every side of that civilisation which it is our duty and our endeavour to express nobly and with significance. It is, however, impossible for me to deal with these guests, 83 in all, singly in the way that I should like to do. If I did, we should not part this evening. I must take them in groups.

The first group, so it seems to me, is represented by the Deans of the two great fanes of this town—St. Paul's and Westminster Abbey—who are with us this evening. Religion has always given the chief inspiration, I think, for great architecture. As a professor wont to make rash generalisations, I should be inclined to say that we might divide the races of mankind into the temple-building races and the palace-building races, and of the two, the temple-building races have, in my opinion, served humanity the better. We were a temple building race right through our history to the beginning of the eighteenth century, and then, so it seems to me, we ceased to be so for 200 years. But now, at this moment, a sudden change has come, and in Liverpool to-day we are not only raising, as you know, one great fane, but the site is being cleared for another and still larger, and other towns, like Guildford, are projecting cathedrals.

The next group of this long list is the Army. It is an easy transition for an Englishman—I do not know quite why—to pass from the Church to the Army. The Army is represented here by two Field-M Marshals and by several other gallant gentlemen. Well, it may be the duty of an army to destroy works of art on occasion, but I would

remind you that this civilisation we serve may also be saved by the Army when need arises.

Then we have among us a great number of members of both Houses of Parliament. Both Aristotle and Plato said that the art of government was the highest activity of mankind. I am willing to think it may be, but when I visited the House of Commons a week or so ago to watch the progress of our Registration Bill, I did see by what narrow chances, by what thin threads, good things were achieved and bad things—or some of them—averted. Though I did not intend to mention any single legislator, I do feel that our friend who sits near me, Lieut.-Col. T. C. R. Moore, M.P., must now and always receive recognition from our Institute for his work on the Registration Bill.

From this great art of government it is easy to pass to the fine arts, to which, on the one hand, we have the privilege of belonging as architects, while, on the other, we touch many other sides of life. We have here great musicians. We have the President and Secretary of that respected institution, the Royal Academy, which is always said to be dying, but which achieves new youth in a miraculous way. This year I should like to call its youth "New English Youth." Then we have literature—literature always connected very deeply with our own art. We have a poet amongst us—the founder of the Architecture Club—who has written, among much else, some delightful verse about Sir Christopher Wren, and a parody in which he pulled the legs of the Bishops who wished to destroy the City churches. We have another writer with the mind of a poet in Mr. James Bone, who has written so eloquently of our City and of Edinburgh, and of Portland stone, which we use when we can afford it.

Then we have with us the Press, both the lay and technical. As a profession we are extraordinarily well served by our technical Press. No profession has such a fine series of technical journals as we have. We are also well served to-day—much better than ever in the past—by the lay Press. The great journals like *The Times* and *The Manchester Guardian* give as never before informed and critical articles on our modern architecture. There is one gentleman here, an old friend of mine, who not only owns but edits a paper which seems to me the ideal position. That paper is *Country Life*. Mr. Hudson has been the means of leading many clients towards the right architects, and now, having taught England the beauties of her ancient buildings, he is beginning to show to the world in general the beauty of English modern work.

Commerce is represented here to-night, as it is bound to be. It is the basis of our life and of our activities in many directions. I am glad that commerce is represented by a banker (Mr. R. M. Holland-Martin), who is the present President of the Architecture Club.

We have the museums and art galleries of the country represented by their Curators. In the museums and art galleries are enshrined the ancient arts, so that we can see and appreciate the living tradition which they embody. We have also the Presidents of all the societies of the allied professions whose members carry out their work in connection with our own—work which, if it were not done in harmony with ours, would make building an impossibility.

Then there are the guests of our own household, those faithful friends of all of us without whom this Institute could not carry on its work for a single day. They have let us assure them a permanent place in our affections.

Finally, we have some very eminent representatives of the great professions of law and teaching. Without law, and the order that is based upon it, we should have no civilisation to express. With this toast I am to couple the name of a very great lawyer. I have taken the trouble to discuss Lord Macmillan as a lawyer with a number of lawyers, and knowing how, in any profession—not excepting our own—its members are inclined to criticise those high in their own ranks, it was a great pleasure to be told on all hands that Lord Macmillan represented the legal mind at its finest. Having held all the great offices of the law in Scotland, Lord Macmillan necessarily comes to England, and is now one of our Lords of Appeal. Ladies and gentlemen, we in Liverpool have recently been very greatly relieved that there is an Appeal Court, though it is not the court over which Lord Macmillan presides. The last week or so in Liverpool we have been a little afraid that if we asked the way of a stranger in the street, or the time of a policeman, we might be considered to be concocting an alibi for some crime we had not committed. Since the verdict of the Court of Criminal Appeal this week, however, Liverpool has breathed again.

Lord Macmillan is not only a Lord of Appeal. He has been Chairman of endless commissions, from the Commission on Lunacy and Mental Disorder to the commission concerned with the new building of a great university. What more fitting person, therefore, can sit amongst us to-night? Among his many positions he holds that of President of the Court of the University of London. I would remind you all that at this moment the University of London is considering one of those great building schemes which may alter the aspect of our Metropolis in one of its great centres. With Sir John Burnet's fine façade as a base and with a great road leading directly to it, Lord Macmillan has an opportunity to build a great group of buildings worthy of the centre of our Empire. He has not only the opportunities of site, fine surroundings, and Government money, but in his University he can seek the advice of the very able professors of town planning and of architecture, or he can, I am sure, ask the advice of any architect present to-night.

In addition to all this, Lord Macmillan is President of the Commissioners for the 1851 Exhibition. That may seem a little remote, but let me remind you that Commissioners for the 1851 Exhibition founded the School of Rome, and that the School of Rome may have a great effect upon all the arts in England. It is a little early yet to judge of that effect. It was founded 250 years after the corresponding French School, and 50 or 60 years after the schools of every other country, but thanks to Lord Macmillan's Commission, it was founded, and already we know the zest its great prize has added to architectural education.

Then I have another name to couple with this toast. I am standing here between two great headmasters (the Headmaster of Harrow School and the Headmaster of

Wellington College). Teaching seems to me the very basis of that civilisation to which we as architects have to give the external expression. I have known Dr. Cyril Norwood, the Headmaster of Harrow, who, with Lord Macmillan, is to reply to this toast, practically all my life. He and I went to the same school, and spent our holidays together in the country when we were very small. Thirty years ago there was a story in the Slade School, no doubt untrue, concerning that great artist, Mr. Augustus John. It was said that Augustus John was a very ordinary student in the Slade during his first year, but that he then took a holiday on the coast of his native Wales, and diving on to a rock came up a genius. The circumstance in connection with Dr. Norwood and myself is rather different. I had the fortune, while we were playing golf together as boys, each with a single iron club, to be hit on the head by Norwood. The result was exactly the reverse. It was he who became the genius. From that moment he outdistanced me at school, and at Oxford carried everything before him. When he entered the Civil Service it was said that there was as much difference in the marks received between him in the first place and the second man as there was between the second man and the last man on the list. The Civil Service could not hold Norwood; he left it and became Headmaster in turn of four great schools—Leeds, Bristol, Marlborough, and now Harrow. At Marlborough he doubled the number of open scholarships won by his boys, and now during the comparatively short time he has been at Harrow he has accomplished what I think is a very great achievement—he has altered the historical school game of a great public school.

Knowing Norwood all my life, and watching his career, I feel that in him we have one of those men who will take their place in the great line of English schoolmasters. It is, I think, a peculiarity of our race that schoolmasters reach with us a position in the public eye which is hardly reached by them in other countries. I need only remind you of the names of John Colet of St. Paul's, Richard Mulcaster of Merchant Taylors', Samuel Butler of Shrewsbury, Arnold of Rugby, Thring of Uppingham, Sanderson of Oundle, and many others for you to realise that such men can be great national figures. I feel confident that Cyril Norwood has already obtained his place in that line of great schoolmasters. I give the members of the Institute the toast of "Our Guests," and couple it with the name of a great lawyer, Lord Macmillan and a great teacher, Cyril Norwood.

The toast was drunk with acclamation.

The RT. HON. LORD MACMILLAN, P.C.: Mr. President, Professor Reilly, My Lords, Ladies and Gentlemen,—After the generous hospitality which you have lavished upon us to-night, I am happy that I have to reply for the guests and not to answer for them. I know that it is proper to reply to this toast in a becoming mood of exhilaration, if only in evidence of our appreciation of your hospitality, but I am a little embarrassed by my own peculiarly ambiguous position. As a judge I am reminded that I ought to be "as sober as a judge." I happen also to be a lord. Should I be "as drunk as a lord"? I shall endeavour to accommodate those two

somewhat inconsistent characteristics and exhibit, as someone once said, the attributes of a Lord Justice.

I am sorry that Professor Reilly should have referred to me as a possessor of the legal mind. The legal mind was once defined by Mr. Disraeli as a mind which illustrated the obvious, explained the self-evident, and expatiated on the commonplace. Before I sit down you will have an opportunity of judging whether I possess the "legal mind."

May I say how happy and honoured I am to reply for 83 such distinguished guests in a gathering like this. But Professor Reilly, in the course of his charming speech, rather indicated to me that possibly my invitation had interested motives. He did indicate the circumstance that the University of London, of whose Court I have the honour to be Chairman, is about to embark upon one of the most interesting architectural developments in London, and possibly it was thought expedient that I should be invited here to-night in order to be assured of the array of talent which the architectural profession can offer. I should like to say this: something has been said about ancient buildings to-night. I am quite certain that the architect to whom the designing of the new headquarters of London University will be entrusted will produce in our day and time a building well worthy to compete with any of the monuments of antiquity. I for one, admirer as I am of the art of ancient times, am a believer in the present day. We are far too much inclined to belittle ourselves and our national characteristics, and always to be thinking of the great achievements of the past. We have to think of the achievements of the future, and I am satisfied that the architectural ability evidenced in this large gathering here to-night will be able to supply the University of London with an architect who can produce a building well worthy of housing that great University.

Your profession and mine have certain points of similarity. You act generally on behalf of a client, and so do we. You act also in the face of the public, for your work is done not only for your client, but for the public of this country. Unlike the work of the medical profession, which is sometimes decently interred—your work is exposed to public criticism, and you have always to feel that in your work you have not only to satisfy your client, but to satisfy a great public outside. Of course, in your case you have one great advantage over us merely legal people. Your work has permanence, which even the advocacy of my right honourable friend, Sir Leslie Scott, cannot claim, and permanence is generally though not always, esteemed a merit.

I remember hearing, with some amusement, of an incident which took place when Lord Balfour paid his memorable visit to the United States. While in the City of New York he was taken round those marvellous buildings, the great skyscrapers, the latest developments of architectural art. His guide said to him: "I can assure you, Lord Balfour, that every one of these buildings is absolutely indestructible by fire. Nothing can destroy these great buildings which you see there." Lord Balfour's only comment, in his usual quiet way, was: "What a pity."

But probably the enthusiastic panegyrist of the skyscraper had something to say for himself. I remember

only last autumn being taken down the Hudson River when, by the kindness of the proprietors of those great buildings, they were all lit up in the evening, and I can assure you the effect was marvellous. I do not know that I am converted yet, but I was certainly able to appreciate the wonderful architectural effect—the wonderful silhouette—of those buildings as seen at night.

We have among our guests here to-night Mr. Cass Gilbert, who, I understand, is responsible for the Woolworth building in New York. He may have to hide his diminished head now, but if he has been overtopped—though not surpassed—he will always have the satisfaction of knowing that he was one of the pioneers, and that his building stands out signally amongst these great developments of modern architectural art as one of the most successful, and, if I may be allowed to say so, one of the most interesting.

Ladies and gentlemen, architecture, as I say, makes an appeal to the public as well as to the mere client, and we feel, in the important matter which has been referred to to-night, namely, the rebuilding of practically ten acres of London, that a responsibility of a very high character has been placed upon us. It is an extraordinarily interesting adventure, but half the fun of life is in its adventure, and I am satisfied that that adventure will have a triumphant issue. We have the best of friends and the best of support, and—no, I am not going to be indiscreet, I shall say nothing more about it.

I must return to the subject of the toast, with a relevance rare in after-dinner orations. I am very happy indeed to be permitted to reply for so distinguished a gathering. With charming tact, Professor Reilly did not disclose all the darker passages of my career. I cannot say that I was particularly gratified by his reference to my Chairmanship of the Commission on Lunacy and Mental Disorder. I have also been connected with an enquiry into certain undesirable practices in London, and with so many other unattractive topics that one day I asked the Home Secretary whether he could not give me something different, something that I could talk about to my partner at dinner, such as, for example, the Trust for the Preservation of Places of Historic Interest and Beauty. In consequence I find myself chairman of a committee to consider finance and industry. Those are the rewards one gets.

The other guests for whom I reply are very distinguished in every branch of public life. They would have replied very much better for themselves, but I doubt if they would be better able to show one particular form of oratory which I propose to exemplify. There are various classes and styles of oratory. There is the pompous orator, who bores you to death with his platitudes. There is the rhetorical orator. We have had no examples of either class here this evening. But there is one school of oratory which commends itself to everybody's approbation. It is the school to which I belong, it is the school of the finished orator.

Dr. CYRIL NORWOOD (Headmaster of Harrow), who also responded to the toast, said: Mr. President, Professor Reilly, My Lords, Ladies and Gentlemen,—I have known for some days that I was to have the honour of answering to this toast. I confess that it has not

spoiled my sleep, because I did not know who the guests were. Had I known that Lord Macmillan was to answer to the toast also, I should have been entirely free from fear, for, as you have heard, he has said, and said brilliantly, all that ought to be said. Therefore I can be, with your leave, entirely frivolous.

The guests, as you have heard from the catalogue which Professor Reilly has given you, are a "mixed bag," and, indeed, there are many kinds of guests. There are visitors whose visits are visitations, and I hope we are none of these. There are district visitors, after care visitors, health visitors, angelic visitors—I hope your guests this evening are not angelic visitors, because the visits of such are few and far between, and your guests hope to come again.

I know that I am expressing the feelings of all the visitors when I say we appreciate the magnificent hospitality we have received in this splendid setting, and I am also expressing their feeling when I say that we have a great admiration and respect for the profession of the architect. If you ask me what my own personal feelings about architects are, I should say that I find them, among the artists, singularly sane. I do not mean sane in comparison with ordinary people, but in comparison with artists. I speak as a Philistine, but when you look at the modern painter who takes a tube of cobalt and a light red and constructs a "symphony," or a composition, or a harmony—he never calls it a painting—and then tosses up whether to give it the title of "Dawn in the Sahara," or "The heath at sunset," or "Siamese kittens in a plush basket," not only am I at a loss to know what he means, but the critics also are at a loss. Their conscience tells them, "This is lunacy," but a still small voice says to them, "But it may be the last word." And poets! I apologise to the poets that are here to-night, but I read a little lyric the other day. It consisted only of eight words. I will quote it to you: "Bang! Clang! Worms on the turf: oh! crimson." When the critic reads that, though the meaning escapes him, he feels that it may have a meaning, and he is very careful what he writes in his review. And some of the modern musicians who construct and string together a number of discords in a movement which reminds one mostly of a patient suffering from asthma—and I was going to add, a sudden stroke of paralysis—when he produces one of these movements, the musical critic again seems frightened, and he does not know what to say. It may be lunacy, but it may again be the last word.

As compared with this, an architect seems to be solid and sane. Architects do not soar up into the air, looking for standards they have lost and cannot find. Even though they build 50 or 100 storeys in those skyscrapers, which have a beauty of their own, yet they have to build them upon solid ground. That, indeed, is what has saved the architects when other artists have been failing—the fact that men have to live in the houses that they build, have to walk about in them, eat, live, and sleep in them. In all seriousness I would say that the architects of this generation have a singular chance, which they are

using well. They have new materials to build with, new methods of construction to use, and they have an advantage which no generation has ever had before, namely, the advantage of flood lighting. Both in this country and all over the world I seriously think that architecture is the most flourishing and the most original art at the present moment.

But I do not want architects to be conceited. I know some strange things about one or two of them. My friend Prof. Reilly did not owe his success to the fact that I once nearly killed him, but to the fact that he read science at school and took "stinks" at Cambridge, and did not have any architectural teaching at all. His father, himself a distinguished architect, once told me that he owed his success to the fact that he entered a competition for the design of a church spire, and he designed one so lofty as well as beautiful that it could never have stood up for a moment on any part of God's earth. Nevertheless, he won the competition. I have known other architects. One I remember very clearly visited with me the Acropolis of Athens for the first time, and was so impressed that he nearly missed the boat at Piræus that evening—because he had gone fast asleep, the afternoon being hot. I know other architects—at least I do not know them, but I have seen their handiwork. One of them after the war built a house at Barcelona which was a beautiful illustration of an artichoke rising to three or four storeys. With the aid of coloured plastering he made it exactly like that interesting vegetable. Another built a house to resemble a toadstool—the staircase being the stalk and the rooms the rim. Quite a number of architects also come frequently under general criticism. One general criticism is that no architect yet has been able to tell you what is going to be the cost of the building he designs for you. When he says that on a conservative estimate, and taking the cube at 2s. 1d. (or 1s. 11½d. if the sales are on) it will work out at four thousand pounds, I reply, "Good gracious. Where am I going to raise six?" Another general criticism which frequently comes from the ladies is to the effect that the work of male architects should be confined to designing the outside of the buildings, and that the interior should be left entirely to women. "My dear, if I had not been behind him all the time I do believe that he would have left out the staircase. As it is, there is not a cupboard in the whole of this house." Perhaps there may come about a division of labour and equality of the sexes, men doing the outside and women doing the inside.

Finally, I know I shall be expressing the feelings of all the guests—their hearty and sincere feelings—when I say that I hope in the future we shall have the money to give such a large number of orders that it will be possible once again to employ architects and save them from living, as I am told some of them do at present, by the process of taking in each other's washing—which in this case takes the form of contributing articles to the papers on each other's work.

Ladies and gentlemen, to come back to where I started, all your guests thank you very much.

The following is a list of the company present:—

Sir Banister Fletcher, F.S.A., President R.I.B.A., in the Chair, and Lady Fletcher.

Field-Marshal The Rt. Hon. Viscount Allenby, G.C.B., G.C.M.G.; The Rt. Hon. Viscount Lee of Fareham, P.C., G.C.B., G.C.S.I., G.B.E. (Hon. Fellow R.I.B.A.); The Rt. Hon. Lord Macmillan, P.C.; The Rt. Hon. Lord Danesfort, K.C.; Field-Marshal Sir George F. Milne, G.C.B., G.C.M.G., D.S.O., D.C.L., LL.D. (The Chief of the Imperial General Staff); The Rt. Hon. Sir Leslie Scott, P.C., K.C.; Sir William Llewellyn, G.C.V.O. (Hon. Fellow R.I.B.A.) (The President, The Royal Academy); Sir Frederic Kenyon, G.B.E., K.C.B. (Hon. Associate R.I.B.A.); The Very Rev. W. R. Inge, K.C.V.O., D.D. (The Dean of St. Paul's); Mr. Cass Gilbert, LL.D. (Hon. Corr. Member R.I.B.A.); Mrs. Cass Gilbert; Sir William Davison, K.B.E., D.L., M.P. (Hon. Associate R.I.B.A.); Sir George W. Humphreys (The President, The Institution of Civil Engineers); Sir Thomas Hughes, M.A., K.C.; Sir Walford Davies, F.R.C.M.; Sir George Fowler, J.P.; Sir William Rothenstein, M.A.; Mr. J. S. Steward-Wallace, C.B.; Mr. R. M. Holland-Martin, C.B., F.S.A. (Hon. Associate R.I.B.A.) (The President, The Architecture Club); The Very Rev. W. Foxley Norris, C.V.O., D.D. (Hon. Associate R.I.B.A.) (The Dean of Westminster); Dr. Arthur Ricketts, C.M.G.; Mr. W. R. M. Lamb, M.V.O., M.A. (The Secretary, The Royal Academy); Mr. Eric R. D. Maclagan, C.B.E. (Hon. Associate R.I.B.A.); Lt.-Col. T. C. R. Moore, C.B.E., M.P.; Mr. Ernest Sanger, J.P. (The Chairman, The London County Council); Dr. Cyril Norwood, M.A. (The Headmaster of Harrow School); Mr. Ernest H. Leeder (The President, Chartered Surveyors' Institution); Lt.-Col. E. Kitson Clark, T.D., M.A. (The President, Institution of Mechanical Engineers); Mr. F. B. Malin (The Master, Wellington College); Mr. C. Roland Field (The President, Auctioneers' and Estate Agents' Institute of the U.K.); Mr. R. L. Roberts, M.A. (The President, The Institute of Builders); Mr. Alderman C. H. Long, J.P. (The President, National Federation of Building Trades' Employers); Sir W. Reynolds-Stephens (Hon. Associate R.I.B.A.) (The President, Royal Society of British Sculptors); Mr. Councillor Percy Hill, J.P., L.C.C. (The Mayor of Holborn); Mr. Louis Jacob (The Master of the Worshipful Company of Carpenters); Mr. H. Westbury Preston (Past Master, The Worshipful Company of Carpenters); Mr. G. Grey Wornum (The President, The Architectural Association); Mr. G. W. Buchanan (The President, London Master Builders' Association); Lt.-Col. C. W. Whitaker (Chairman of the Special Committee of the City Corporation); Mr. J. Hutton Freeman (Clerk to the Worshipful Company of Carpenters); Mr. F. R. Yerbury (Hon. Associate R.I.B.A.) (The Secretary, The Architectural Association); Mr. A. G. White (The Secretary, The National Federation of Building Trades' Employers); Mr. Edward Hudson (Hon. Associate R.I.B.A.); Mr. W. T. Plume (Hon. Associate R.I.B.A.); Mr. James Bone (Hon. Associate R.I.B.A.); Mr. Ernest J. Brown; Mr. Herbert A. Cox; Major R. H. S. Mealing; Major R. H. Mayo; Mr. John Lea, M.A.; Mr. G. L. Pepler; Mr. Ian MacAlister, M.A. Oxon. (The Secretary R.I.B.A.); Mrs. Ian MacAlister; Mr. Bryan Adams; Mrs. Bryan Adams; Mr. F. H. Allen; Mr. Walter Alexander; Mr. W. H. Ansell, M.C.; *The Architect and Building News*; *The Architects' Journal*; Mr. Seymour C. Arding; Mr. Henry V. Ashley (Vice-President R.I.B.A.); Mrs. Henry V. Ashley.

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Mr. P. L. Young.

Reviews

ROMANESQUE ARCHITECTURE *

Review by Professor BALDWIN BROWN, LL.D. [*Hon. A.*],
Professor Emeritus of Fine Art at the University of Edinburgh

Anglo-Saxon architecture, dignified by Mr. Clapham with the name of "English Romanesque," is coming in now for its due share of the systematic treatment accorded by universal consent to architectural developments generally. When its study had emerged from the twilight atmosphere in which it was looked upon as the same as Norman, it was formally recognised in the successive editions of Rickman's classic work on English architecture by a special chapter, the subject matter of which gradually increased in bulk till in the latest, that is, the seventh, edition of the book, the Saxon chapter was withdrawn and replaced by a promise to furnish an independent treatment of the theme on a proper scale. This promise was unfortunately never fulfilled, and Saxon architectural study passed a little under a cloud. At any rate the sun of official favour shining from architectural headquarters in Conduit Street was not vouchsafed to it, and one remembers, though it is quite ancient history, that on the occasion of some international gathering one of

the rooms of the Institute was hung with drawings illustrating the periods of English architectural history, and nothing earlier than the Norman Conquest, not even the majestic Earls Barton tower, was suffered to appear. This monument now stands out in all honour on the title page of Josef Strzygowski's recent *Origin of Christian Church Art*, as well as, of course, on the jacket of Mr. Clapham's book which is the subject of these paragraphs.

An epoch-making publication, giving a serious and scientific turn to the study of the pre-Norman English building which covers some five centuries of our national history, was the long paper by Mr. Micklethwaite in Vol. LIII of the *Archaeological Journal*, which introduced for the first time a principle of classification among hitherto disjointed units. The various Saxon monuments were in this publication grouped by types rather than by chronological epochs, for these could not at that early stage of systematic study be defined. Two fairly complete surveys of the whole field, with a due apparatus of illustrations appeared in 1903 and 1925, of which the earlier retained the grouping by types of the Micklethwaite article, while the second

* *English Romanesque Architecture Before the Conquest.* By A. W. Clapham, F.S.A. La. 80. Oxford, 1930. [Oxford Clarendon Press.] £1 10s.

made chronology the basis of the scheme of treatment, which it has remained ever since. For a generation past serious work, partly in the form of monographs, on special well-known buildings such as Deerhurst, and partly in that of accounts of investigations on sites where the remains of early buildings have for the most part, as at St. Augustine's, Canterbury, to be sought underground, has largely increased our knowledge of the data for future study, while researches such as those on the evolution of church plans by Professor Hamilton Thompson have thrown light on a most interesting aspect of Saxon ecclesiastical architecture. Foreign scholars have shown themselves attracted by our Saxon buildings which have, at any rate, a character of originality, and whereas in the beginning the accounts of our early architecture by Camille Enlart, as well as by the writers in Cabrol's *Dictionnaire*, and Hoops's *Real Lexicon*, were confined for the most part to a reproduction of what had appeared in our own printed books and papers upon the subject, more recently scholars such as Commendatore Rivoira and Josef Strzygowski have brought fresh eyes to bear critically on what we have to show. The former studied our monuments *in situ* and by the aid of photography, and incorporated a fresh and interesting study of our insular building art in his volumes entitled *Lombard Architecture*. With Rivoira it will be understood Italian influence is brought again prominently on the scene as the inspiring agency of all British artistic proceedings. Nearer the present day, in more than one publication, Strzygowski, after a severe trouncing of Dehio and von Bezold for the failure of these German writers to recognise the interest of Anglo-Saxon forms, has modified his idea of a derivation from the East, and brings into play a tradition of timber construction consolidated in the Russian forests and handed on to the Oseberg wood carvers of Norway, which he thinks in the earlier migration period formed the basis of some of the Teutonic styles. The decorative use of pilaster strips at Earls Barton, Strzygowski would derive from this northern timber tradition, and Mr. Clapham on his page 109 seems a little to favour this view. This semi-playful treatment of the decorative strips could not, however, be derived from what we call half-timber work, for the period is far too early for the existence of this, which would only come into vogue when timber was beginning to get scarce and block building was going out of use.

The work of Mr. Clapham will enhance the high reputation he has already won as a singularly careful and accurate scholar, who can bring to bear on the study of English antiquities a wide knowledge of contemporary art in other lands that may have influenced our own. The plan of the book has the original feature that the survey is not confined to

architectural forms and those examples of decorative sculpture and fittings that have an intimate connection with church buildings, but there are shown and discussed examples of Saxon sculpture that have no direct relation to architecture. It was a very useful generalisation on the part of Mr. Romilly Allen, when he pointed out the marked difference between Saxon and Norman sculpture, in that the latter was generally connected with buildings in the form of enriched doorways, tympana, carved corbels, etc., whereas the Saxon carvers put their sculpture on separate pieces such as crosses or tombstones or shrines. There is however, a certain amount of Saxon sculpture that is applied to buildings, the most remarkable examples being the friezes, niched figures and enriched panels which even in their ruin make such an attractive show at Breedon-on-the-Hill and Fletton.* This architectural sculpture is treated with due care in connection with the buildings by Mr. Clapham, who has specialised on the Breedon and Fletton work, but cannot entirely avoid the danger of giving the decoration a different date from that of the fabric. There is an instance of this in connection with Deerhurst. The great Deerhurst font must be contemporary with or later than the fabric. This last is placed by Mr. Clapham in the tenth century, but in consideration of its elaborate western tower it cannot be early in the century though it may be placed about the middle of it. The font is dated on his page 129 as "about 875," half a century at least earlier than the church. There is nothing in the ornament on the bowl of the font that might not be of the date of the fabric, and it is a pity to separate the two.

It might be a question whether the addition to the book of examples of non-architectural Saxon sculpture is of an advantage to it great enough to compensate the necessary enhancement of its price, which for a volume of 168 pages is a pretty stiff one. Anglo-Saxon non-architectural sculpture is a very large subject and worthy of a book to itself, for which no doubt Mr. Clapham possesses ample material. In themselves some of the score or more photographs of these independent monuments are excellent, but they hardly seem to fit in with the title and scope of the volume.

Mr. Clapham's critical judgment on our maturer Saxon architecture is a more favourable one than is generally held. At the beginning of his Chapter IV he writes:—"It is often assumed that Saxon architecture was a poor stunted growth, without the seeds of expansion, and that we owe to the Normans our rescue from an artistic stagnation out of which it was vain to hope for salvation. Recent research, on the

* Leicestershire and Hunts. This sculpture is not in its original setting, but it was obviously connected with buildings.

contrary, has gone far to prove that in the minor arts the Norman Conquest was little short of a catastrophe, blotting out alike a good tradition and an accomplished execution. . . . In the major art of architecture it is not unreasonable to suppose that, left to themselves, the Saxons would have travelled along the same road as their Rhineland kinsmen and, given peace and prosperity, would have produced an architecture not unlike the Carolingian Romanesque of the great cathedrals and abbey churches of that province, retaining many marks of its parentage. . . . It is unfortunate for the history of English architecture that almost without exception these greater churches have perished without leaving a trace." Chapters IV and V are occupied with a careful and scholarly analysis of the existing monuments of later Saxon architecture, which unfortunately exclude the greater buildings which the Normans destroyed to supersede them by their own. This drastic action of the conquerors deprived us of some very interesting and original structures, but at the same time, from the strictly architectural point of view, we can hardly claim for our lost Saxon cathedrals that essential quality of logical consistency, of expression by construction, in which the Norman builders excelled. As decorative artists, Mr. Clapham rightly points out, the Saxons

were gifted far above the Normans, but the latter had the advantage in a grasp of the fundamentals of architecture, and this it is only fair to recognise.

These Norman qualities find their outcome in Romanesque, and so different are the Saxon qualities that it was rather a shock to find this term used for our freer and more experimental English work before the Conquest. Later on our architecture assumed the full Romanesque character and achieved at Durham its masterpiece. Whether, if left to themselves, the Saxon builders would have risen to the full height of their great task may be problematical. Still, in artistic matters the Saxon genius showed itself at times in unexpected aspects, and it is hardly wise to set an arbitrary bound to its capabilities.

It may be worth while, in view of a reissue, to note two topographical slips. The Irton where the cross stands is in Cumberland, not Lancashire, and Cropthorn, which treasures the boldly carved cross-head, not in Yorkshire but in the Worcestershire Vale of Evesham. The book is, of course, beautifully turned out, and the photographic illustrations, some of difficult subjects, are excellent. We take leave of it with a cordial feeling of gratitude to the author of it for what he has done and is doing for the better and more widely diffused knowledge of our early art.

THE WREN SOCIETY. VOL. VII *

Reviewed by Dr. PERCY WORTHINGTON [F.]

Another volume is added to the extraordinarily interesting publications of the Wren Society, and not only the subscribers, but all who are interested in the life and work of our greatest and most prolific architect, owe a debt to the patient research and editorial capacity of Mr. Arthur Bolton and Mr. Duncan Hendry.

The last four volumes have increased progressively in importance of documentary evidence, and if the buildings here dealt with cannot be individually illustrated with the same wealth of detail as, say, St. Paul's or Greenwich, the twenty-five full and seventeen pages of minor plates are pointedly interesting and less familiar to most students of architecture; while the documentary matter gleaned from contracts, pay books, schedules of prices, Board of Works minutes, Treasury papers, and other sources, chief among which is a manuscript volume left by Sir Christopher Wren, here

published in full, piece together the history and conduct of the works. The pages are full not only of building lore, but of human interest. The recurring and often familiar names of tradesmen and their rates of pay, the handing on of tradition to which the Editors call attention on p. 72, Wren's methods of practice and grasp of detail, and the rapidity with which he got to work when once he had his instructions, and many other such sidelights are to be gleaned from the records and from the Editors' introductions and notes. Here we find a sly dig by Wren at his superiors, there a complaint that the workmen and even himself were in serious arrears of pay.

The volume is a record of Wren's work at Winchester, Whitehall, Kensington, and St. James's Palaces, and at Marlborough House and Buckingham House, and will be followed by Volume VIII, which will add materially to our knowledge of Wren's projects for Whitehall, giving the contents of a portfolio at All Souls, the hidden existence of which was detected by Mr. Bolton and which search proved to have been mislaid years ago after its return by a borrower.

* *The Wren Society*. Seventh volume: Royal Palaces of Winchester, Whitehall, Kensington, and St. James's. 40. Oxford. 1930. [Oxford U.P., for the Society.]

The Editors say, "The fact that Sir Christopher Wren retained his position as Surveyor General of Works throughout four reigns is a remarkable testimony to his exceptional abilities." It is indeed, considering the varying characters and temperaments of the monarchs and the hampering intrigues of the times.

Hampton Court has been dealt with in Volume IV. Some supplementary drawings of unexecuted work and of designs that were remodelled are to be found here, together with drawings and records of Marlborough House and Buckingham House, but the bulk of the volume relates to the four palaces, and of these perhaps one would place Winchester (the stables of which palace have been previously illustrated in Volume V) first in order of interest, partly because it is to this work that Wren's manuscript applies, and partly because this immense scheme not only of building, but of town planning, has been entirely lost to us though Charles the Second's project for a palace had been carried as far as its roofing before it was scrapped by his successor.

It seems almost inconceivable that Wren could have kept such detailed notes of even a small part of his life's work, but for us they make a most fascinating record. The building customs and methods of the time are vividly brought before us, such as the trust in the contractor which would allow of a substantial advance to him on the signing of his contract or the remuneration of the architect and craftsmen. Here we may read the warrants for the felling of timber not scheduled for the navy or for shipbuilding, and arrangements for payment and carriage. Here too we may follow the procedure and negotiations for the purchase of land and premises for the great lay out contemplated between the Palace and the west end of the Cathedral, where a succession of palaces for nobles and prelates was to be built. We find specified the mediæval methods of obtaining a foundation on soft ground just as mediæval traditions of walling were followed. Estimates are submitted for twelve months ahead, and two masons and five bricklayers are bound to keep a definite number of men regularly engaged on the work, and payments are made on monthly measurements on the basis of a schedule of prices.

Unless drawings that are believed to have been burnt are ultimately discovered the Editors feel that they have been able to publish all that is likely to be known about the lost palace at Winchester.

Of Whitehall a most interesting series of drawings are reproduced including, among others, Vertue's engraving dated 1747 of the survey plan made for Wren, a bird's-eye view made, we are told, probably by Knief before the fire of 1698, two sketches by Wren from All Souls, and architectural drawings of great variety and interest to which point is given by Canaletto's famous picture.

From these and the letterpress we are enabled to follow Wren's work and projects which followed the earlier fire until everything, with the exception of the banqueting hall, was swept away by the fire of 1698, and much will be added by the publication in the next volume of the re-discovered drawings at All Souls.

The works at St. James's Palace and Kensington are of minor importance. In the case of the latter the plates consist entirely of plans which are not very easy to follow and there is apparently an error in the letterpress in the reference to one of the plates, but as a record of alterations and decorations the part of the book referring to this building is illuminating. The estimates, accounts, pay bills, and other records are again given fully for the work in the palace and for the building of the Orangery in connection with which the bricklayer complains that though he has completed a third of his contract he had been paid nothing, and could not complete without assistance; and he is backed by the architect.

An outline of the pay book kept by Nicholas Hawksmoor as Clerk of the Works is given.

Poor Queen Mary's correspondence is pathetic. Having pushed the builders with impatient haste she hears that the building has collapsed with the weight of the roof and she acknowledges to the King that it was her fault and the act of God, though she cannot refrain from an aside that there may have been carelessness on the part of the workmen.

But the volume must be carefully studied, and one would wish to quote the last paragraph of the Editors' note:—"As on previous occasions the Editors strongly urge members to extend the range of the work by obtaining new subscriptions. The value and importance of the Society's undertaking has been recognised in many favourable reviews that have appeared in the Press, but very much more could be accomplished if this request were more widely realised and acted on."

The letterpress and the reproductions are as carefully and as beautifully done as ever and the volume is a model of scholarly research.



ACCESSIONS TO THE LIBRARY.

18 APRIL—27 MAY, 1931.

INCORPORATING

NOTES ON RECENT PURCHASES.

(These Notes are published without prejudice to a further and more detailed criticism.)

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library will be published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher marked

R.

Books purchased marked

P.

Books of which one copy at least is in the Loan Library marked with an asterisk.*

ARCHITECTURE.

EARLY WORKS.

[VITRUVIUS.] The Harleian MS. of Vitruvius (H.) and the Codex Amiatinus. By Frank Granger. *From Journal of Theological Studies*, Oct. 1930 (xxxii, No. 125). Pam. 80. [Lond.] 1930. *Presented by the Author.*

AESTHETICS.

UNE MAISON—UN PALAIS. By Le Corbusier, *pseud.* (Collection de "L'Esprit Nouveau.") La. 80. Paris [c. 1931]. [G. Crès et Cie.] 7s. 6d. P.

PRESERVATION.

LIST OF MONUMENTS [Scheduled for preservation] prepared by the Commissioners of Works. To 31 Dec. 1930. Pam. sm. 80. [Lond.] 1931. [Stationery Office.] R.

HISTORY.

DIE AKROPOLIS. By Walter Hege, *illus.* and G. Rodenwaldt, *text.* Sm. fo. Berlin, 1930. [Deutscher Kunstverlag.] £1 8s. P.

ARCHITECTURE DE LA RENAISSANCE EN FRANCE. Histoire abrégée de. By Georges Gromort. 80. Paris, 1930. [Vincent, Fréal et Cie.] 18s. 6d. P.

REPRESENTATIVE BRITISH ARCHITECTS OF THE PRESENT DAY. By C. H. Reilly. In the List in the issue of 2 May, this should have been marked R., not P.

BUILDING TYPES.

MONUMENTAL AND COMMERCIAL ARCHITECTURE OF GREAT BRITAIN OF THE PRESENT DAY. By Dexter Morand. With supp. on . . . banks, by Grahame B. Tubbs. Vol. 2. 40. Lond. 1930. [Tiranti.] £1 10s. R.
Vol. 1 is not in the Library.

SALLES DE SPECTACLES ET D'AUDITIONS. By R. Poulain, ed. Portfo. sm. fo. Paris [c. 1930]. [Vincent, Fréal.] £1 1s. P.

LICHTSPIELHÄUSER, TONFILMTHEATER. By P. Zucker and C. O. Stindt. Sm. fo. Berlin [1931]. [Wasmuth.] £1 5s. P.

FONTANE D'ITALIA, LE. By A. Colasanti. Narrow 40. Milan, 1926. [Bestetti e Tumminelli.] £3 3s. P.

OLD LONDON BRIDGE. By Gordon Home. La. 80. Lond. 1931. [John Lane.] £1 1s. 6d. R.

NEWLAND CHURCH, GLOS. By W. H. Knowles. In Bristol and Gloucestershire Archaeological Society: Spring meeting programme. (Note, view and plan.) Pam. 80. 1931. *Presented by the Author.*

INCORPORATED CHURCH BUILDING SOCIETY, *publications.* Architectural requirements and suggestions. 1920. 6d. Care and preservation of ancient churches, by W. D. Caröe. [19—.] 3d. "Cheap" churches: warning notes. By some well-known church architects. [1911.] 3d. Manual of first aid for archidiaconal and other inspections, by W. D. Caröe. [19—.] 6d. ——— for church building committees. By W. D. Caröe and H. W. E.

Molony. [1913.] 1s. The Organ, by F. C. Eden. [19—.] 3d. The Planning and arrangement of a church and its furniture. By Sir C. A. Nicholson. [19—.] 3d. Pams. 80. Lond. P.

*Annual report for . . . 1929, 1930. Churches for the new centres of population, by H. P. Burke Downing. [19—.] 3d. Occasional notes on church furniture and arrangement, by J. T. Micklethwaite. [1908.] 6d. Pams. 80. Lond. P.

VICTORIA AND ALBERT MUSEUM. Review of the principal acquisitions during . . . 1930. (Cover title: Annual review.) Sm. 40. Lond. 1931. [V. and A. M. and Stationery Office.] 2s. 6d. (post 3s.). R.

This issue of an always readable and helpful publication describes objects of architectural interest in many of the departments, especially that of Architecture and Sculpture, including a part of a Coptic choir screen and of a Northumbrian cross, stone and wood bosses, a child's wardrobe in the form of a miniature early Georgian house, an Italian renaissance altar-piece in damascened steel, and many reproductions of wall paintings and stained glass; the Library has increased its collection of photographs of architectural subjects. Occasional references to previous gaps in the collection show the relative value of the new acquisitions, which, by the way, are exhibited for a time in the Central Court opposite the main entrance.

H. V. M. R.

BUCKINGHAM PALACE: its furniture, decoration and history. By H. Clifford Smith. Introd. . . on building and site by C. Hussey. Narrow 40. Lond. 1931. [Country Life.] £4 4s. P.

DESIGN AND DETAILS.

RUDIMENTS OF ANCIENT ARCHITECTURE, containing an historical account of the five Orders, . . . with a dictionary of terms. (Anon. I. and J. Taylor, *publ.*) 2nd ed. La. 80. Lond. 1794.

Presented by Mr. J. R. Toovey, B.Sc., P.A.S.I.

PENDENTIFS, TROMPES ET STALACTITES dans l'architecture orientale. By T. Rosintal. Sm. 40. Paris, 1928. [Paul Geuthner.] *Presented by the Author.*

*GAS FIRES AND THEIR SETTINGS. By Sir Lawrence Weaver. Sm. 40. Lond. 1929. [Fanfare Press.] 7s. 6d.

Presented by Mr. Basil Oliver [F.].

ALLIED ARTS AND CRAFTS.

EL ARTE EN ESPAÑA, *series.* No. 26: La catedral de Toledo: museo. No. 27: Museo de Bellas Artes de Cádiz. No. 28: la catedral de Barcelona. No. 29: Alcazar de Sevilla. No. 30: La Catedral de Sevilla. [By various authors.] 16mo. Barcelona [19—]. [H. de J. Thomas.] 1s. 8d. each. P.

SEVEN WONDERS OF THE WORLD . . . (Anon.) *Illus.* by W. Harvey. 2nd ed. 12 mo. Lond. 1856.

Presented by Mr. Peter Anderson.

GEORGIAN ENGLAND. The author of the work recorded in the last Accession List is Prof. A. E. Richardson.

*METAL PLATE LITHOGRAPHY for artists and draughtsmen. By C. A. Seward. Sm. 40. New York, 1931. [Pencil Points Press.] R.

BUILDING.

BUILDING CONSTRUCTION AND DRAWING. By C. F. Mitchell, revd. by G. A. Mitchell, etc. 11th ed. Part 1: Elementary course, 6s. 6d. Part 2: Advanced course, 10s. 6d. Sm. 80. Lond. 1930. [Batsford.] P.

The 10th edition, 1928, has been placed in the Loan Library. CRANES, ETC. Dangerous and unhealthy industries. [Regulations to amend those of 1926.] (Draft Statutory Rules and Orders.) Pam. 80. Revision of regulations for building operations. Leaflet sm. fo. Home Office. (Factory and Workshop Acts.) Lond. 1931. [Stationery Office.] *Presented.*

MATERIALS.

- HOME-GROWN PITPROPS. Dept. of Scientific and Industrial Research: Forest Products Research. Bulletin No. 9. Sm. 40. Lond. 1931. [Stationery Office.] 2s. R.
LAMINATED BOARD AND ITS USES. By Sir Lawrence Weaver. Sm. 40. Lond. 1930. [Fanfare Press.] 7s. 6d.

Presented by Mr. Basil Oliver [F.]

PRACTICE.

- THE LAW CONCERNING OWNER, BUILDER AND ARCHITECT. By J. W. Smith. 2nd ed., by T. A. Brown. Sm. 80. Lond. 1930. [Effingham Wilson.] 5s. P.
LONDON BUILDING ACT, 1930. By T. J. Sophian. La. 80. Lond. 1930. [Sweet and Maxwell, and Stevens and Sons.] 21s.

This is a useful book which sets out the London Building Act 1930 in an annotated form. To assist the reader in ascertaining how the previous legislation on the subject has been affected a Comparative Table of Sections has been made and at the same time reference by means of side notes is given to the repealed enactments or parts of enactments.

The Appendix gives all the relevant Rules, Regulations and Bye-Laws including the Tribunal of Appeal Regulations. H. D. S.-W.

ENGINEERING.

- SELECTED ENGINEERING PAPERS. 1930. Vernon-Harcourt Lecture, 1929-30: work of Committee . . . on DETERIO-

RATION OF STRUCTURES IN SEA-WATER. 1930. (Institution of Civil Engineers.) Presented.

TOPOGRAPHY AND GEOGRAPHY.

- THE TIMES SURVEY ATLAS OF THE WORLD . . . with general index . . . By J. G. Bartholomew. Fo. Lond. 1922. [The Times.] P.
GRÆCIA ANTIQUA. Maps and plans to illustrate Pausanias's Description of Greece. By Sir James G. Frazer, compiler, and A. W. Van Buren, text. 80. Lond. 1930. [Macmillan.] £1 5s. P.

TOWN PLANNING.

- ARCHITECTURE AND ORDER: the Hallmark of a City. By T. Alwyn Lloyd. Pam. 80. [Cardiff] 1931. [Western Mail.] R.
BRISTOL AND BATH REGIONAL PLANNING SCHEME. By P. Abercrombie and B. F. Brueton. (Bath and Bristol and District Joint Regional Planning Committee.) 40. L'pool and Lond. 1930. Map, in 9 sections: in case. 40. [U. P. Liverpool and Hodder and Stoughton.] 21s.

Presented by the Authors.

- SCAPA SOCIETY FOR THE PREVENTION OF DISFIGUREMENT IN TOWN AND COUNTRY. [Aims.] Pam. 80. Lond. [c. 1930]. R.

Manuscripts.

- COCKERELL (C. R.). [A further collection of letters, lecture MSS., etc.] MS. v.d. Presented by Mrs. Henry Noel.

Architects' Conference—Dublin, 1931

In the last issue of the JOURNAL were published some brief references of mine to the motor-coach tours which have been arranged during the Conference. These I promised to supplement with some particulars of the buildings in which the Conference functions would be held. The "informal" reception by the President and Council of the Royal Institute of the Architects of Ireland, during the evening of June 17, will take place at the Mansion House, where the Round Room and the Supper Room have been placed at the disposal of the Conference by the Lord Mayor and City Corporation. These apartments are perhaps more distinguished for their social and political associations than for any intrinsic architectural merit, although the Round Room, with a diameter of 100 feet, roofed in a single span, is structurally pleasing. The programme will include a short play by the world-famous Abbey Company of Irish players, some music, and dancing for those whose energies remain unimpaired by travel.

From boats to banquets is a radical variation of topic. Personally I do not like the word banquet. The Conference dinner being so recorded in the official programme, I must perforce accept it. This function will be held in the Great Hall of the Royal Hospital, Kilmaham, a group of buildings designed by Sir Christopher Wren and erected between the years 1680-1684. According to the Charter of Charles the Second, "We directed an Hospital to be erected near our City of Dublin, for the reception and Entertainment of such antient, maimed and infirm officers and Soldiers; to the end of such . . . as have faithfully served, or hereafter shall faithfully serve Us, our Heirs or Successors, in the Strength and vigour of their youth, may in the Weakness and Disaster that their old Age, Wounds or other Misfortunes may

bring them into, find a comfortable Retreat and a competent maintenance therein." For nearly two and a half centuries the Royal Hospital fulfilled its original purpose, but some years ago its occupants were transferred to similar institutions in Great Britain and the fine display of arms, armour and regimental colours which adorned the panelled walls of the dining hall were removed. This hall, 100 ft. long by 50 ft. wide becomes, perhaps, the more architecturally and historically interesting and impressive by the disappearance of extraneous decoration and the paintings, which remain, including one of the founder by Sir Godfrey Kneller, assume a new value through the simplicity of their environment. Many of the tables at which the guests will sit were framed up in the later years of the seventeenth century and bore, for the well being of men broken in the Civil Wars of Charles the First, a diet of "mutton and broath" on Mondays, "pease and butter" on Wednesdays, "burgoo" on Saturdays and "beef boyled" on Thursdays. On 18 June the last-named succulent dish will not, I fear, appear upon the menu. The Chapel, approached from the Hall, was consecrated in January, 1686, and dedicated to King Charles the Martyr. The eastern window is filled with tracery and glass removed from the dismantled church of the Knights Hospitallers, while the ceiling, designed by Cipriani, and carved timber work by Grinling Gibbons, should not be overlooked by those for whom there are other pleasures than those of a spread feast from the city.

The route to the Royal Hospital is shown on a map to be included in the Conference Programme. It leads to the Richmond Tower, a gateway giving access to a fine avenue of approach to the Master's Quarters, in which the preliminary reception will be held. These have been

occupied in comparatively recent times by Field-Marshal Lord Roberts; H.R.H. the Duke of Connaught and General Viscount Wolseley.

On Friday evening, 19 June, the President of University College will receive members of the Conference. The building, designed by Professor R. M. Butler, F.R.I.B.A., is of Irish limestone, the long façade to Earlsfort Terrace losing nothing by that severity of treatment which the indurate nature of the material demands. The museum of the School of Architecture in the College has recently been extended by the transfer thereto of a large number of exhibits from the National Museum, and may be regarded as one of the most comprehensive architectural collections outside the Ecole des Beaux Arts. Drawings from this last-named school and by students of the Dublin school will be on view. Rumour hath it that, at this reception, an announcement will be made of more than passing interest to the architectural profession in Great Britain and Ireland.

So much for the Conference! There will be some visitors, however, who may not desire to restrict their stay in Ireland to three or four days. Those who are in Dublin on 5 and 6 June can seize the opportunity of viewing the Grand Prix motor-races held in the Phoenix Park on those dates, while, during the week following that of the Conference, the Royal Dublin Society will celebrate its bi-centenary by a series of entertainments, including a Period Ball. For those who wish to visit the South of Ireland excursions will be arranged. Assuming sufficient numbers are available, a motor-coach will leave Dublin at 8.45 a.m. on Saturday 20 June, and will travel to Glengarriff via Cashel, Cahir, Cork, Macroom and the Pass of Kilmoneigh, arriving at Roche's Hotel at 7.30 p.m. Special arrangements have been made at

this Hotel for the comfort and enjoyment of the party, and on the Sunday a visit by motor-boat will be paid to Garnish Island, which has been converted into a charming habitat by the owner, Mrs. Annan Bryce. The extensive grounds of the hotel, with waterfalls, streams and rock gardens and the panorama of sea and mountain at the head of Bantry Bay should prove restful and recreative after the strenuous proceedings of the previous week. On Monday the party will drive through Kenmare to Killarney, from a scenic point of view the most attractive portion of the well-known Prince of Wales route. Visits will be paid to the Gap of Dunloe, Ross Castle and other features of interest in the neighbourhood, and the night will be spent at the Lake Hotel, which is situated on the margin of the Lower Lake. The return to Dublin will be made on Tuesday through Adare and Limerick, opportunity being afforded the party to inspect the Shannon electric generating station at Ardnacrusha, and the intake at O'Brien's Bridge. The members of the party will be left at their hotels in Dublin, or those who must make the night crossing will be taken to Kingstown. Dinner can be obtained at the Royal Marine Hotel, Kingstown, or on board. Exclusive of this meal, the cost of the round trip which covers about five hundred miles, will be £5 10s.—and no tips.

I will conclude with one word of advice. Dublin is not quite so convenient to Conduit Street as Norwich, York and other former Conference centres. Members should, therefore, book their accommodation and give notice of the functions they wish to attend betimes. The last moment is, in this case, more than ever the worst moment for all concerned. Thus do we await you, with our traditional hundred thousand welcomes, and wish you happy days in Ireland.—HARRY ALLBERRY [A].

The R.I.B.A. and the Institute of Builders

The following letter from Sir Banister Fletcher and the President of the Institute of Builders has been sent to the professional press:—

3 June 1931.

DEAR SIR,—The correspondence in your journal during the past year cannot fail to have conveyed the impression to your readers that the views of the Royal Institute of British Architects and the Institute of Builders were widely divergent on such matters as Bye-laws, Registration and the Form of Contract.

Misunderstandings easily arise, and if not removed may develop into permanent distrust and definite antagonism.

In our opinion the Building Industry, in which our respective Institutes are so deeply concerned, is too important and far-reaching to allow misunderstandings to retard its progress, and it is

therefore with great pleasure that we are able to inform you that, as the result of informal conferences which have taken place between our respective bodies, these differences have been removed. We are confident that the goodwill and public spirit of our members will ensure that for the future our efforts towards the advancement of Education and the progress of building in general will be inspired by mutual confidence and understanding.

Yours faithfully,

(Sgd.) BANISTER FLETCHER,
*President of the Royal Institute
of British Architects.*

(Sgd.) R. L. ROBERTS,
*President of the Institute of
Builders.*

Obituary

THOMAS ASHBY, D.Litt., F.S.A., F.B.A., HON.
A.R.I.B.A.

BY SIR REGINALD BLOMFIELD, R.A., LITT.D.,
F.S.A., F.R.I.B.A.

The death of Dr. Ashby will be lamented by all who knew him and his work in the British School at Rome. Ashby was educated at Winchester, took high honours at Oxford, and became one of the most learned archaeologists in Italy, a man who probably knew more about the roads and topography of Italy of the Cæsars than any scholar of his time. He possessed none of the readiest passports to success, a suave address for instance, or an unfailing flair for what the other man wanted him to say. His manner was abrupt, almost uncompromising. In appearance he somehow reminded one of a Yorkshire terrier, alert, almost bristling, ready to scrap but not in the least vicious; and underneath this somewhat unpromising exterior he concealed a mine of knowledge and an inexhaustible generosity in sharing his know-

ledge with anyone who asked him for information. For Ashby was at heart a real sportsman, he loved and sought knowledge for its own sake, and not for what he could get out of it. He enjoyed his discoveries with the zest felt by that old grammarian who found his rare aorist lying, as he put it "snug in Polybius." And I am told by an old student of the School at Rome that, when there was any game on in which the students were playing, Ashby whirled in with a courage and enthusiasm only equalled by his ignorance of the game and inability to play it!

In all that he did he was a man of transparent honesty and candour, who thought little of himself, and never spared himself in his work. It is sad to think that he has been cut off at an age when one might have hoped, for him, many more years in which to put forth the mature results of his unremitting labours. This brief note is but an inadequate expression of regard for a fine scholar, and a rare individuality. *Ave, atque vale.*

OWEN CARY LITTLE [F.].

The death of Mr. Owen C. Little occurred suddenly on 2 April at his residence in London. He belonged to a Devonshire family and served his articles with Mr. Harbottle, of Exeter. Coming to London in 1898 he studied in the A.A. evening schools, working meanwhile in various London offices and was for some years with Mr. Detmar Blow in King's Bench Walk. He commenced to practice in London in 1906, and from that time until the day of his death he carried out much important work, mostly of a domestic character, in London and various parts of the country. Much of this work consisted in the remodelling of and additions to private houses, but in these alterations he always showed respect for any character which the original work possessed, and his additions were always in complete harmony with the old work.

Keenly interested in traditional methods of building he was always most careful in his choice and use of local materials. Examples of the putting into practice of these principles may be seen in the work which he carried out at Littleworth Corner for the Hon. Sir Charles Russell, Bart.; at the Manor House, Colleyweston, for F. F. Ramsden; Hartsbourne Manor, for Miss Maxine Elliott; Overbury Hall, for Gerald Tenison; Skipworth Hall, Yorks, for the Hon. Mrs. Forbes Adam; Mells Manor, for Sir John Horner; Fir Bank, Camberley, for Lord Revelstoke; Someries House, for Col. Sir Harold Wernher; and Leeds Castle, Maidstone, for the Hon. Mrs. Wilson-Filmer. He also carried out extensive repairs to several church towers in Gloucestershire, in which he followed the principles laid down by the Society for the Protection of Ancient Buildings, of which he was a member. From a long list of works designed and carried out by him may be mentioned:—Houses at Birchington, for Sir Charles Gill, K.C., and Westminster, for Sir Austin Harris; ball room at Lavington Park, for Lord Barlavington; farm house in the Cotswolds, for Norman Wilkinson; the White House, Bembridge, Isle of Wight, for Captain Belleville; cottages at Silchester and Claydon, etc., and lodges and entrance gates as well as a large group of buildings comprising hostels, stables, garages and laundry at Leeds Castle, Maidstone, and branch banks for Messrs. Lloyds Bank Ltd. Publicity of any kind was entirely foreign to his nature, so the profession, apart from his intimate friends, has had little opportunity of realising the dignity and charm which his work possessed. Unsparing in his attention to details and in looking after the best interests of his clients, he took a very human interest in the workmen

with whom he came in contact on his various jobs, and whom he invariably left as friends.

Some may read these lines who have at some time or other assisted him in his work, and enjoyed the pleasant atmosphere of goodwill which always existed in his office, and others who, like myself, have been in daily contact with him over a long stretch of years have learned to value his friendship and counsel. To us the personal loss is a severe one, but we shall always retain affection and respect for his memory.

FREDERICK WHEELER [F.]

Mr. Clifford Ewen [F.] writes as follows:—

The passing of Frederick Wheeler, which has been recorded in the JOURNAL, brings to the minds of many of us the picture of a singularly lovable personality.

Mr. Wheeler was not of those who sought the limelight, and, although he carried out a vast amount of work during half a century of busy practice, he was, perhaps, less known to the wider public than many whose achievements were no greater.

To his work some reference has already been made, and I should esteem it a privilege to pay some small tribute to the man, in doing which I am well advised that I speak for others who had the privilege of association with him. In our very early days the question was "Architecture—A Profession or an Art?" and to this question such men as Frederick Wheeler have supplied the answer. An artist by nature, Mr. Wheeler was at the same time the typical professional man, courteous and dignified in all his dealings, whether with client, contractor, or the young traveller just starting on the road. To-day he would, no doubt, be described as one of the old school, to say which is to pay high compliment to that school. To many who came under his wise and kindly influence in their formative years he remained "the Guv'nor," though other masters there have been. To him it was given to win the affections of youth, and to retain them throughout the years, so that it seemed but natural to find men who had entered his office 30, 40, and in one case 50 years ago, gathered together when he was laid to rest.

A good architect, generous in his appreciation of the work of others, an artist, delighting in colour, a lover of the countryside, who entered into and gave expression to its spirit, such a man was Frederick Wheeler, who, being departed in the flesh, remains a very gracious memory.

BIRTHDAY HONOURS.

Sir WILLIAM LLEWELLYN, K.C.V.O., President of the Royal Academy, and an Hon. Fellow of the Institute, becomes G.C.V.O. in the Birthday Honours; and two members of the Institute have been honoured by Knighthood.

W. E. REYNOLDS-STEPHENS, Hon. Associate, President of the Royal Society of British Sculptors, is made a Knight Bachelor.

CHARLES PEERS, C.B.E., M.A., F.B.A., President of the Society of Antiquaries, Fellow, whose scholarly direction of the Ancient Monuments Department of the Office of Works, and whose continual service to archaeology and architecture, receive a recognition in his Knighthood which everyone will welcome.

PETER KYDD HANTON, M.B.E., Associate, receives the O.B.E. (Civil Division). Mr. Kydd is Senior Architect in H.M. Office of Works.

NEW BUILDING MATERIALS AND PREPARATIONS.

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the director for any information he can impart regarding their properties and application.

RAMSGATE STATION BUILDING.

A CORRECTION.

Through an unfortunate misunderstanding a photograph of Ramsgate Station was shown at the Exhibition of the Architecture of Modern Transport and should not have been reproduced in the JOURNAL of 2 May under the names of Mr. J. R. Scott and Mr. E. Maxwell Fry. Mr. J. R. Scott is the Architect to the Southern Railway.

MUNICIPAL HONOURS.

Mr. A. Oswald Bridges [F.] has been elected chairman of the Bognor Regis Urban District Council. Mr. Bridges was first elected a member of the Council 18 months ago.

NOTES FROM THE SCIENCE STANDING COMMITTEE.

SUBSOIL KNOWLEDGE FOR BUILDING SITES.

In preparing designs for buildings of any magnitude that first essential—some knowledge of the nature of the subsoil—is often insufficiently acquired and this frequently leads to increased outlay on foundations sometimes large enough to influence financial calculations. An elementary knowledge of geology sufficient to enable maps showing the nature of the earth's strata to be appreciated will be found very useful for the understanding of subsoil problems. As is well known, much help on matters of this kind is available from the Geological Survey Headquarters, Jermyn Street, London, where small-scale coloured maps can be procured and copies of those publicly displayed in the Museum can be made at cost, hand coloured, on request by inquirers.

Members will be interested to hear that the Geological Survey has now arranged for the production of coloured maps on the six inch scale which will be issued in quarter sheets at a very reasonable cost, probably about 2s. 6d. The issue will begin with the London area, and subsequently it is hoped to extend the series. Publication on this scale should admit of useful detailed information. The bearing power of soils, the existence of water-carrying strata and the presence of stone or gravel for utilisation are some of the matters intimately affecting building upon which geology can advise. Naturally subsoil information has to be collected slowly and laboriously, largely from excavations as they become available.

I am authorised to say that the Geological Survey is always grateful to architects who will intimate anything of interest found in borings or excavations on their buildings. We as laymen are not always in a position to say what is of geological interest, but we should promote this useful work of the Survey by sending all the information we can, and if this proves likely to be valuable an inspection will be made and details recorded for the furtherance of these useful maps.

ALAN E. MUNBY [F.].

THE R.I.B.A. FINAL EXAMINATION.

The following are the dates on which the forthcoming R.I.B.A. Final Examination will be held:—

8, 9, 10, 11, 13, 14 and 16 July, 1931. (Last day for receiving applications: 8 June, 1931.)

Allied Societies

[The attention of members of Allied Societies is specially called to these pages.]

THE LIVERPOOL ARCHITECTURAL SOCIETY.

The annual general meeting was held on Wednesday, 15 April, 1931, at 5.30 p.m. in the Society's Rooms, Bluecoat Chambers, School Lane, when the Annual Report of the Society was read and the Council and the following officers elected for the ensuing year. As President: Prof. L. P. Abercrombie, M.A., F.R.I.B.A.; as Vice-Presidents: Mr. L. Barnish [F.] and Mr. L. H. Keay [F.]; as Representative on the Council of the R.I.B.A.: Prof. L. P. Abercrombie, M.A.; as Hon. Secretary: J. S. Allen, B.Arch. [A.]. Mr. E. J. Dod

[A.] was elected Hon. Treasurer. Mr. E. H. Honeyburne [A.], Hon. Librarian: and Mr. W. P. Horsburgh [F.] and Mr. H. S. Silcock, B.Arch. [A.], Hon. Auditors.

NOTES FROM THE ANNUAL REPORT FOR THE YEAR 1930-31.

The present membership of the Society consists of 81 Fellows and 53 Associates, a total of 134. There are also 9 Hon. Fellows, 9 Hon. Associates and 64 Students. Every class, except the Hon. Associates, shows an increase on previous years.

In addition to the annual general meeting and two special

general meetings 9 sessional meetings were held at which papers were read to the Society.

The Council held 11 meetings during the year, the average attendance being 12.

The President, Professor L. P. Abercrombie, and Professor C. H. Reilly, have been members of the Council of the R.I.B.A. during the past session. The President also being a member of the Allied Societies' Conference; and many members have served on important R.I.B.A. committees.

The H. W. Williams Scholarship for 1930 was awarded to Mr. R. P. S. Hubbard, a student of the School of Architecture, the subject being "A Railway Station."

The Honan Scholarship for 1931 was awarded to Mr. L. Berger, a student of the School of Architecture, the subject being "An Academy of Music."

The annual dinner of the Society was held on 18 March at the Midland Adelphi Hotel, the company numbering ninety-one.

Professor L. P. Abercrombie, President, presided, and among the guests were: The Lord Mayor of Liverpool (Alderman Edwin Thompson), The Lady Mayoress, Dr. Raymond Unwin (Vice-President, R.I.B.A.), Most Rev. Dr. Downey (Archbishop of Liverpool), Mr. Ian MacAlister (Secretary, R.I.B.A.) and Mrs. MacAlister.

The toast of the "Liverpool Architectural Society" was proposed by Dr. Raymond Unwin, and responded to by the President.

The toast of "Our City" was proposed by Major Gilbert W. Fraser, and responded to by the Lord Mayor.

The toast of "Our Guests" was proposed by Mr. H. H. Davies, and responded to by Mr. F. J. Marquis and the Archbishop of Liverpool.

The Committee again set aside an upstairs room for architectural exhibits, and this year invited three members of the Architectural Society to hang the works submitted. A fairly representative collection of photographs and drawings was sent in. The Hanging Committee exercised severe discrimination, which undoubtedly resulted in an exhibition of higher merit than in previous years.

During the session a new interest has been given to the activities of the Society by the North Staffordshire Branch. Members from the branch have been present at the annual dinner and at most of the meetings. The Council wish to express their appreciation of the help received from Mr. E. T. Watkin and Mr. F. Morrall Maddocks, and for their regular attendance at Council meetings.

The North Staffordshire Branch have contributed to the Maintenance Scholarship Fund the same proportion of the R.I.B.A. rebate as the members of the Society. The contribution amounted to £5 6s. 9d.

The accounts for the year were also presented.

THE YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

The annual general meeting of the York and East Yorkshire Architectural Society was held at the Royal Station Hotel, Hull, on 30 April. The President, Mr. G. Dudley Harbron, F.R.I.B.A., occupied the chair. Among those present were Major J. M. Dosser, Mr. J. S. Syme, past presidents, and Mr. H. Andrew, Mr. Bridgen, Mr. C. W. Needham, Mr. F. J. Horth, Col. C. D. Alderidge, Mr. A. Hick, Mr. T. Snowden, Mr. A. N. Thorpe, Mr. K. Ward, Mr. W. P. Watson, Mr. Highmoor, Mr. Dakin, Mr. L. Ruddick, Mr. J. W. Pickering, Mr. N. Northgrave.

The report of the Council and the Treasurer's statement were received and adopted.

The president then presented the Measured Drawing Prize to Mr. L. Ruddick, of York, and complimented him upon the quality of his work. The design prize was awarded to Mr. J. W. Pickering, of Hull, for the best design for a bungalow,

the president remarking that the competition had been popular and had evoked a large number of entries from the student members of the Society. The second prize for design was presented to Mr. N. Northgrave.

The president, Mr. Dudley Harbron, in his address to the meeting, referred to the development scheme of the Royal Institute of British Architects, and said it was desirable that all those members of the Society who were not yet members of the Institute, but who were otherwise qualified for membership, should make application for admission to the Licentiate Class.

The Architects Registration Bill, which had passed its third reading in the Commons on 17 April, without a division, had had the promised support of the majority of the Members of Parliament in the areas of the Societies' activity. That was appreciated. Although the Bill was not all that might be wished by some, it was a step in the right direction. Upon the registration council the society would be entitled with other allied societies to proportionate representation. The benefits of registration, would in course of time, it was hoped, under the direction of the Education Board, be of considerable help to the community.

The Institute had been attacked in the House of Commons by some few Members, the Board of Architectural Education being the target—but the board had developed a school system and a scholarship system which provided for adequate training and help to obtain such training. The maintenance scholarships were solely to assist those deserving and needing help, they were administered without any reference to social position.

The Hull Corporation had promised that in future schemes the employment of local architects would receive consideration. The Corporation desired to put Hull on the map—and yet some of their actions were such as invited unfavourable comment.

The result of the Annual Election of Officers and Council for 1931-1932 was announced as follows:—

President, K. Ward, L.R.I.B.A.; Vice-Presidents, F. J. Horth, F.R.I.B.A., H. Andrew, F.R.I.B.A., C. W. Needham, A.R.I.B.A.; Hon. Secretary, R. Jackson [A.]; Hon. Treasurer E. A. Pollard [L.]; Council, Messrs. W. E. Biscomb, C. H. E. Bridgen [F.], G. H. Fawcett [A.], A. Hick [L.], C. Leckenby [A.], C. Oliver [L.], T. Snowden [F.], A. N. Thorpe, H. F. Wharf [A.].

Mr. Dudley Harbron was nominated to serve as the society's representative on the Council of the R.I.B.A.

The retiring president congratulated Mr. K. Ward on his election. Mr. Kenneth Ward then took the chair.

It was announced that Col. C. D. Alderidge [A.] and Mr. K. Ward offered prizes for design and measured drawings to be competed for by student members, and the meeting accepted their offers with acclamation.

On the suggestion of Mr. Needham the Society donated £10 towards the purchase fund of the Evelyn Collection for the City of York.

The proceedings then terminated.

LEICESTER AND LEICESTERSHIRE SOCIETY OF ARCHITECTS.

The 58th Annual General Meeting was held on Thursday, 30 April, 34 members being present.

Mr. George Nott, F.R.I.B.A., was elected President for the ensuing year, and the following gentlemen were elected to serve on the Council:—

Mr. Walter Brand (ex-President), *ex-officio* Member, Mr. E. T. Allcock, Mr. Shirley Harrison, Mr. W. Keay, Mr. Waller K. Bedingfield, Mr. C. E. Wilford, Mr. E. C. Mount. Mr. A. F. Bryan was re-elected Hon. Treasurer, and Mr. C. F. McL. Keay, Hon. Secretary.

Architects' Benevolent Society

ANNUAL GENERAL MEETING

The Annual Meeting of Donors and Subscribers to the Architects' Benevolent Society was held in the rooms of the Royal Institute of British Architects on Thursday, 14th May, Sir Banister Fletcher, F.S.A., P.R.I.B.A., President of the Society, in the Chair. Those present included Mr. Walter Tapper, A.R.A., and Mr. H. S. E. Vanderpant, Vice-Presidents; Mr. Maurice E. Webb, Honorary Treasurer; Mr. H. Greville Montgomery, Mr. H. Austen Hall, Mr. Percy B. Tubbs, Mr. C. H. Brodie, Mr. Fredk. R. Hiorns, Mr. E. Stanley Hall, Mr. Charles Woodward, Mr. Maxwell Ayrton, Mr. Rudolf Dircks, Mr. Edward Warren, Mr. William Grellier, Mr. S. Phillips Dales, Mr. C. McArthur Butler, and Mr. G. Reginald Farrow.

The President moved the adoption of the Eighty-First Annual Report of the Council from which we publish the following extracts:—

One hundred and three applicants have been assisted with grants during the year as compared with eighty-five in 1929. Forty of these were architects and architects' assistants, thirty-nine were widows, and twenty-four orphans. Fourteen pensioners have also been helped. In all, £2,511 15s. has been distributed in grants and £693 in pensions, in both cases a considerable increase over what was given away last year. The Council have also had the pleasure of distributing the sum of £60 received from the Surveyors' Club Charitable Fund through Mr. Arthur Blomfield to give to architects especially deserving of consideration and help.

Subscriptions show an increase over last year, £1,280 having been received in 1930 as compared with £1,251 in 1929. We are pleased to report that donations received during the year are double what they were in 1929—£589 having been received as against £297. Among the larger donations we have to acknowledge the sum of twenty-five guineas from our President, Sir Banister Fletcher, F.S.A., to add to a donation of the same amount given by him in 1921 in memory of his father, the late Professor Banister Fletcher, and of his brother, the late Major H. Phillips Fletcher, D.S.O. Mr. Arthur Ashbridge has again given a large donation of £21, which puts us still further in the debt of this generous contributor; Mr. A. E. Gurney has sent £10; Mr. Alexander McGibbon, £9; the Tylers and Bricklayers Company, £5 5s.; and Mr. Herbert North and the Liverpool Architectural Society each £5. Mr. H. Greville Montgomery, Director of the Building Trades Exhibition, has again sent us the sum of one hundred guineas, which, added to what we have already received from him in the past, makes a total of £660. Legacies include £100 from Sir Aston Webb and £200 from Mr. Arthur Sykes.

The appeal to the Allied Societies for their increased support in the work of the Society made in 1929 and warmly responded to as shown in our last Report, has been rather disappointing in the present year. Valuable work is being done by some local honorary secretaries, who canvass members individually for contributions and spare neither time nor trouble in calling on beneficiaries in their neighbourhood and supplying the Council with a first-hand account of their circumstances and their needs. The council would like to express especially their very grateful appreciation of the work of the Hampshire and Isle of Wight Association who, in addition to an annual subscription of £2 2s., have sent through the services of the local honorary secretary, Mr. C. McArthur Butler, a donation

of £52 10s., subscribed in varying amounts by thirty-eight donors, twenty-seven of whom are new members.

The Society's Insurance Scheme continues to make slow but steady progress. £544 was received in commission during the year, as compared with £460 in 1929. Among the usual activities of house purchase business, life assurance, fire and motor-car insurance, the Committee has also been at work on a pension scheme to help architects' assistants to provide themselves with a pension when they reach the age of retirement. The Council, who see from the applications that come before them, to what straits architects' assistants are sometimes reduced in their old age when they are no longer fit to work and the circumstances of their lives have not made it possible for them to save, are watching the progress of the scheme with sympathetic interest, and hope when it is put before the members of the Society in its final form they will give it their support.

The Council report with deep regret the loss of Sir Aston Webb, G.C.V.O., C.B., R.A., President of the Society in 1902-4, and a Trustee for twenty-five years, from 1901 to 1926, when failing health made it necessary for him to resign. The Council deeply deplore in him the loss of a generous contributor and one who was always ready to further the charitable aims of the Society. Other liberal donors who have died in the course of the year include Mr. James B. Dunn, A.R.S.A., Mr. W. Gillbee Scott, Mr. S. Segar-Owen, Mr. W. H. Seth Smith, Captain E. G. Stevenson, Mr. C. J. Tait, and Mr. A. H. Ryan Tenison.

"Members need hardly be reminded," the President said, "that we are the only Society which exists solely for the relief of distress in the architectural profession, but it is not generally realised that the relief we give is too often inadequate.

"Our grants, from the number of applications we receive and the money we have to dispose of, are small, too small in most cases to meet the needs of the applicant, who has to apply to other societies for further assistance. This is not right. There is enough money in the architectural profession to ensure that every one of those who have given their days to the service of architecture may spend the evening of their lives, if not in comfort, at least in freedom from want. But the money is unevenly distributed, and here we have the whole reason for the existence of the Benevolent Society.

"We want to transfer some of the surplus from the pockets of those who have prospered in the service of their art and apply it to cover the needs of those who have been less fortunate, and who without the assistance of the Society would be at a loss how to live. Those who are present at the General Meeting are naturally those who are interested in the Society and have already done much for its advancement; but an appeal might be made to all who know the work that is being done and the urgent need for funds to secure twelve new subscribers from among their architect friends, who might secure twelve more, and so on.

"The most effective way of obtaining increased support for the Society is by means of personal canvassing, and it is to be hoped that every member who has its interest at heart will give it publicity among his friends and acquaintances and try by personal persuasion to increase its roll of members. We distributed £2,511 in grants last year and £693 in pensions, a total of £3,204, and our subscriptions amounted to £1,280 only.

"When it is explained that we depend on subscriptions for most of our income it will be seen that we have spent more than we can afford, and a big effort must be made this year to recover ourselves."

The Council for the year of office 1931-32 was elected as follows:—

President: The President of the R.I.B.A. *Vice-Presidents*: Mr. Walter Tapper, A.R.A., Mr. H. S. E. Vanderpant. *Honorary Treasurer*: Mr. Maurice E. Webb, D.S.O., M.C., M.A. Cantab. *Honorary Secretary*: Sir Charles Nicholson, Bart., M.A. Oxon. *Ordinary Members*: Mr. H. Austen Hall, Mr. L. G. Pearson, Mr. W. Curtis Green, Mr. E. C. P. Monson, Mr. E. P. Warren, Mr. F. R. Hiorns, Mr. W. Henry White, Mr. Charles Woodward, Mr. L. S. Sullivan, Mr. C. E. Elcock, Mr. S. Phillips Dales, Mr. R. Dircks, Mr. Francis Jones (representing the Manchester Society), Mr. C. M. Hadfield (representing the Sheffield Society), the President of the Hampshire Society, Mr. E. Stanley Hall (representing the Architectural Association), Mr. Arthur Crow (representing the London Society), Mr. E. Hadden Parkes (representing the Mount Pleasant Artists' Rest Home).

Mr. C. H. Brodie and Mr. Osborn C. Hills were re-elected Honorary Auditors for the coming year.

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 11 May 1931.

ASHCROFT: WILLIAM ROBERT, St. Aidans, Kirkbrae, Liberton, Edinburgh.
 BIRD: GODFREY VERNON, 22 Thorney Court, Palace Gate, London, W.8.
 BLAIR: WILLIAM, Copley Gate, Halifax.
 BRAUN: HUGH STANLEY, 64 Gayton Road, Harrow.
 COOPER: ANTHONY, 77 Westbourne Gardens, Hove, Sussex.
 DRAKE: LINDSEY ALEXANDER THOMPSON WEBSTER, 63A Lee Park, Blackheath, London, S.E.
 FULLER: THELMA BARBARA, "Lyndhurst," Park Road, Birstall, Leicester.
 HAWKES: WILLIAM NEVILLE, Chetton, Copt Heath, Solihull, Birmingham.
 HALL: WILLIAM ROWLEY, 19 Kingsnorth Gardens, Folkestone.
 KING: IVOR HUBERT LANGLEY, 39 High Street, Rochester.
 KINLOCH: ALLAN, 260 Queen's Road, Aberdeen.
 MACLEOD: NEIL, c/o 2 Polmuir Road, Aberdeen.
 MURPHY: ALEXANDER, 235 Albertbridge Road, Belfast.
 PHILIP: ALEXANDER, Cairnfield, Cairnery Road, Aberdeen.
 RIVETT: MAURICE SYDNEY, 232 Shaftesbury Avenue, Thorpe Bay, Essex.
 ROWLANDS: BETTY, 45 Wimpole Street, London, W.1.
 SMITH: HARRY BENVIE KEBEL, 7 Beechwood Terrace, Dundee.

Notices

THE FIFTEENTH GENERAL MEETING.

The Fifteenth General Meeting of the Session 1930-31 will be held on Monday, 15 June 1931, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting held on 1 June 1931; formally to admit members attending for the first time since their election.

To read the report of the Scrutineers appointed to examine the voting papers for the election of the Council and Standing Committees for the Session 1931-32.

To confirm the resolution passed at the Special General Meeting held on 1 June 1931, approving the amendment of the Licentiateship Declaration [see Minutes of the Special General Meeting, 1 June, on page 572 of this issue of the JOURNAL].

THE ARCHITECTS' CONFERENCE, DUBLIN, 17-20 JUNE 1931.

Final arrangements for all the events of the Conference are now being made. It is hoped that all members who have not already done so will at once refer to the programme sent to them with the JOURNAL on 2 May, and send in their names without delay for such of the events as they desire to take part in.

Members of the R.I.B.A. and the Allied Societies who are officials of local authorities are asked to notify the Secretary R.I.B.A. if they would like formal invitations to be sent to such authorities to appoint delegates to the Conference.

SPECIAL TRAVELLING FACILITIES.

The railway companies in Great Britain have agreed to issue first and third class tickets to Irish Ports available from 15 to 22 June inclusive at the ordinary single fare and one-third for the double journey.

The Irish railway companies have also agreed to issue special reduced fare tickets in all classes. Members and their friends who desire to take advantage of these special fare concessions must present at the booking office a signed voucher to be previously obtained from the Secretary R.I.B.A.

PROPOSED WEEK-END TOUR TO SOUTH OF IRELAND, 20-23 JUNE 1931.

For those members of the Conference who decide to stay in Ireland over the week-end the following attractive motor coach tour to the South of Ireland has been suggested:—

Saturday, 20 June.—8.45 a.m. Leave Hibernian Hotel, Dublin; stop at Cashel 45 minutes. Rock of Cashel and Abbey. Stop at Cahir 45 minutes. Cold lunch. Stop at Cork 20 minutes. Macroom. Pass of Kimeneigh (magnificent scenery). Round head of Bantry Bay to Roche's Hotel, Glengarriff, arriving at 7.30 p.m. for dinner.

Sunday, 21 June.—Stay in Glengarriff (at head of Bantry Bay, mountains and sea). Visit Garnish Island by motor boat (sub-tropical gardens, etc.).

Monday, 22 June.—Leave Glengarriff via Kenmare and Killarney. Lunch at Lake Hotel on edge of lake. Afternoon.—Gap of Dunloe, Ross Castle, etc. Tea, dine and sleep at Lake Hotel.

Tuesday, 23 June.—9 a.m. Leave Killarney and via Adare (Lord Dunraven's village), Limerick (lunch), Ardnacrusha (Shannon Generating Station), O'Brien's Bridge (intake weir) and back to Dublin. Tea en route.

Those of the party who wish to stop in Dublin overnight will be deposited at their hotels. Others wishing

to cross by the night's mail will be taken to Dun Laoghaire and can dine on board or at the Royal Marine Hotel, five minutes from the landing stage.

This trip will cover some 500 miles of the most charming and diverse scenery in Ireland, and special arrangements will be made at Roche's Hotel to give the party a pleasant and comfortable week-end. Including transport, food, apartments and tips, the cost of the tour will be £5 10s., provided the party consists of not less than 25 persons.

The dinner on board or at the Royal Marine Hotel at the end of the tour is excluded from the cost. If the number falls short of 25 the cost of the coach becomes sensibly higher per head, and for 20 the cost of the tour would be £6 6s. each and so on.

Members of the Conference who wish to take part in the suggested trip are requested to notify the Secretary R.I.B.A., 9 Conduit Street, London, W.1, as soon as possible in order that the necessary arrangements can be made should a sufficient number be available.

THE NEW FORM OF CONTRACT.

The new Form of Contract as revised by drafting Counsel has now been finally approved by the respective Councils of the Royal Institute of British Architects, the National Federation of Building Trades Employers, and the Institute of Builders.

A copy of the document is enclosed for the information of members.

It will be issued, together with a Form suitably modified for use where quantities do not form part of the contract, on 21 July, on which date all existing forms will be withdrawn from circulation. A Joint Tribunal has been appointed to watch the working of the new Form and to report as to any amendments which may appear desirable as the result of any difficulties which may be brought to their notice by architects and builders.

A memorandum is being prepared containing certain suggestions for the regularisation of practice on the question of issuing certificates, dealing with sub-contractors and similar questions, which it is hoped will be of service to members in using the new Forms.

MEMBERSHIP OF THE R.I.B.A.

THE LICENTIATE CLASS.

The revised Bye-laws of the Royal Institute of British Architects have received the approval of His Majesty's Privy Council, and applications may now be sent in for membership of the R.I.B.A. in the Licentiate Class. Full information and the necessary forms will be sent on application being made to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 7 December 1931, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 26 September 1931.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

OVERSEAS APPOINTMENTS.

Members contemplating applying for appointments overseas are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

Competitions

R.I.B.A. NEW PREMISES.

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

Jury of Assessors:

Mr. Robert Atkinson [F].
Mr. Charles Holden [F].
Mr. H. V. Lanchester [F].
Sir Giles Gilbert Scott, R.A. [F].
Dr. Percy S. Worthington, F.S.A. [F].

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition have been circulated to Members, or may be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

BIRKENHEAD: NEW CENTRAL LIBRARY.

The Council of the County Borough of Birkenhead invite architects, who have been resident or have had an office within 20 miles of the Birkenhead Town Hall during the whole period subsequent to 1 January 1930, to submit, in competition, designs for a new Central Library to be erected in Market Place South.

Assessor: Mr. A. N. Prentice [F].

Premiums: £250, £175 and £100.

Last day for receiving designs: 30 September 1931.

Conditions of the competition may be obtained on application to Mr. E. W. Tame, Town Clerk, Town Clerk's Office, Birkenhead. Deposit, £2 2s. (Conditions are under consideration by the Competitions Committee.)

CARDIFF: TUBERCULOSIS HOSPITAL.

The Welsh National Memorial Association invite architects of British nationality to submit, in open competition, designs for a Tuberculosis Hospital of 250 beds, to be erected at Hayes Farm, Sully, near Cardiff.

Assessors: Mr. C. Ernest Elcock [F].

Mr. T. Alwyn Lloyd [F].

Premiums : £400, £300, £175 and £100.

Conditions of the competition may be obtained on application (before 29 June) to Mr. F. J. Alban, General Secretary, King Edward VII Welsh National Memorial Association, Memorial Offices, Westgate Street, Cardiff. Deposit, £2 2s. (Conditions have not yet been received.)

COVENTRY : NEW BRANCH BATHS.

The City Corporation of Coventry invite architects to submit, in open competition, designs for new Branch Baths, to be erected at Foleshill, Coventry.

Assessor : Mr. F. J. Horth [F.].

Premiums : 200 guineas, 100 guineas and 50 guineas.

Last day for receiving designs : 30 June 1931.

Conditions of the competition may be obtained on application to Mr. Frederick Smith, Town Clerk, Council House, Coventry. Deposit £1 1s.

LEICESTER : NEW OFFICES FOR CORPORATION DEPARTMENTS.

The City Corporation of Leicester invite architects in the British Isles to submit, in open competition, designs for new offices for Corporation Departments, to be erected in Charles Street.

Assessor : Mr. E. Berry Webber [A.].

Premiums : £300, £200 and £100.

Last day for receiving designs : 26 June 1931.

Conditions of the competition may be obtained on application to Mr. A. T. Gooseman, M.Inst.C.E., City Engineer and Surveyor, Town Hall, Leicester. Deposit £2 2s.

NORTHAMPTON : PUBLIC BATHS, POLICE AND FIRE STATIONS, ETC.

The Corporation of Northampton invite architects to submit, in open competition, designs for new Public Baths, Police and Fire Stations, Sessions Court, etc., to be erected on a site in Campbell Square.

Assessor : Mr. Percy Thomas, O.B.E. [F.].

Premiums : £500, £400, £300 and £200.

Last day for receiving designs : 21 September 1931.

SOUTH SHIELDS : INGHAM INFIRMARY.

The Committee of Management of the Ingham Infirmary, South Shields, invite architects in the area of the Northern Architectural Association to submit, in competition, designs for proposed extensions.

Assessor : Lt.-Col. George Reavell, O.B.E. [F.].

Premiums : £250, £100, and £50.

Last day for receiving designs : 16 June 1931.

Conditions of the competition may be obtained on application to Mr. John Potter, Secretary, Ingham Infirmary, South Shields. Deposit, £2 2s.

WEST YORKSHIRE SOCIETY OF ARCHITECTS : PICTORIAL MAP.

The Council of the West Yorkshire Society of Architects offer a prize of 10 guineas for the best "Pictorial Map" of the Society's area.

Applications for conditions and instructions should be forwarded to the Secretary, 62 Woodhouse Lane, Leeds, accompanied by a fee of 2s. 6d. to cover the cost of a $\frac{1}{4}$ in. scale map showing the Society's boundary.

Designs are to be sent in not later than 1 October 1931.

Minutes XVI

SESSION 1930-1931.

At the Fourteenth General Meeting (Ordinary) of the Session 1930-1931, held on Monday, 1 June 1931, at 8 p.m.,

Sir Banister Fletcher, F.S.A., President, in the Chair.

The attendance book was signed by 22 Fellows (including 5 members of Council), 12 Associates (including 2 members of Council), 3 Licentiates, 3 Hon. Associates and a large number of visitors.

The Minutes of the Annual General Meeting held on 11 May 1931, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Dr. Thomas Ashby, elected an Hon. Associate 1922.

Dr. Ashby was formerly the Director of the British School at Rome.

George Charles Inskip, elected a Fellow 1886, transferred to Retired Fellowship 1917. Mr. Inskip was R.I.B.A.

Hon. Secretary for Australia from 1900 to 1920 and was also a Past President of the Royal Victorian Institute of Architects.

Charles William English, elected Licentiate 1910, Fellow 1921.

Alexander Gordon, President of the Institute of Architects of Malaya, elected Associate 1921, Fellow 1928.

Owen Carey Little, elected Licentiate 1911, Fellow 1912.

William Henry Stucké, elected Associate 1889, Fellow 1910.

Robert Bentley, elected Licentiate 1911.

Arthur Montgomerie Howard-Jones, transferred to Licentiateship 1925.

Frederick John Matthews, transferred to Licentiateship 1925.

Archibald Anderson Symon, elected Licentiate 1910.

Thomas E. Taylor, elected Licentiate 1911.

Frederick William Taylor, elected Licentiate 1911.

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Mr. Howard L. Kelly [A.].

Mr. B. John M. Morgan [A.].

Mr. E. Cecil Lomer [L.].

Mr. Cyril E. Morris [L.].

Mr. Eric Maclagan, C.B.E. [Hon. A.], having read a Paper on "Museum Planning," a discussion ensued and on the motion of Sir Frederic Kenyon, G.B.E., K.C.B., M.A., D.Litt. [Hon. A.], seconded by Mr. A. M. Daniel, M.A. [Hon. A.], Director of the National Gallery, a vote of thanks was passed to Mr. Eric Maclagan by acclamation and was briefly responded to.

The proceedings closed at 9.45 p.m.

Minutes XVII

SESSION 1930-1931.

At a Special General Meeting held on Monday, 1 June 1931, immediately following the Ordinary General Meeting above recorded and similarly constituted, with the exception of guests and non-members who had been requested to retire, the President announced that the meeting had been called for the purpose of considering the Council's proposal to amend the Licentiate Declaration to bring it into line with that to be signed by an Associate. The following resolution having been moved by the Hon. Secretary and seconded by Mr. H. M. Fletcher, was put to the meeting and passed by a unanimous vote:—

"That the Declaration to be signed by a Licentiate be amended as follows:—

"After the word 'am,' third line, delete the words 'not engaged in any other avocation than that of an Architect or Architect and Surveyor,' and insert the words 'engaged in the study (or practice) of Architecture, and have attained the age of thirty years'; further

"That the necessary steps be taken to obtain the sanction of the Privy Council to such amendment as is required to give effect to this resolution."

The proceedings closed at 9.50 p.m.

Members' Column

PRACTICE WANTED.

F.R.I.B.A., with wide experience of best class work, desires to purchase £1,000 per annum share in well-established practice. A smaller share than the above, rising to a larger share according to terms of purchase, would be entertained. London, Southern, or South-Western Counties preferred, but would go abroad. Strictest investigations welcomed. Full particulars, illustrations and photographs of recent works available for inspection.—Apply Box No. 2851, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A FIRM of chartered architects, with an extensive connection in the West Country, desires to acquire an interest in a London practice with a view to ultimately purchasing it.—Box 3051, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

SITUATION WANTED.

MEMBER [A.], 38, Prizeman design, University College, with twenty-two years' experience, London and Provinces, desires engagement. Entire charge taken of office and jobs. Keen and rapid worker. Public buildings, churches, domestic work, hospitals, factories, shops, hotels, etc.—Box No. 4531, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP VACANT.

ARCHITECT, F.R.I.B.A., with practice (not large) of more than 30 years' reputation, London district, desires Junior Partner. Opportunity for young man commencing. Some capital necessary.—Box No. 1151, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ACCOMMODATION WANTED.

A YOUNG A.R.I.B.A. requires small room in West End, either furnished or unfurnished, for use as an office. Would like to share in suite of senior member and arrange for use of telephone and clerical assistance.—Apply Box No. 1551, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

SMALL separate office required, West End. Rent about £30 a year, including light, heat and cleaning. Assistance offered by the hour or arrangement. Full particulars to Box 2951, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ACCOMMODATION TO LET.

A SMALL office, third floor, 101 Great Russell Street, W.C.1, to let to an architect or surveyor—with light, fire and cleaning for £50 per annum.—Box No. 1851, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

CHANGE OF ADDRESS.

MR. S. H. LOWETH, F.R.I.B.A., has changed his address to Westways, Bearsted, Kent. Telephone No.: Bearsted 6217.

MR. GEORGE P. ALLEN, F.R.I.B.A., architect and surveyor, has removed his offices from 81, High Street, Bedford, to 46 De Parys Avenue, Bedford. Telephone No. 2928.

A.B.S. INSURANCE DEPARTMENT.

HOUSE PURCHASE SCHEME (for property in Great Britain only).

Further Privileges now Available.

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66½ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ per cent. gross
" " in excess of " 5½ " "

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1931:—20 June; 11 July; 8 August; 19 September; 17 October.

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